

# Otherness Re-examined

— A Journey to Cultural Consciousness in Finnish Spatial Planning in 2018







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Aino Sederholm

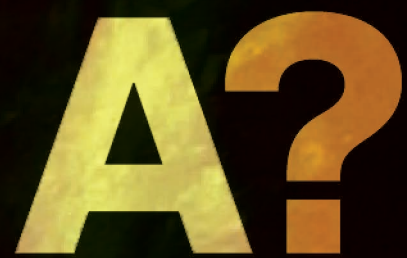
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Aalto University, School of Arts, Design and Architecture, Department of Architecture

Professorship: Urban Planning

Supervisor: Kimmo Lapintie, professor, Department of Architecture / Aalto University

Instructor: Hossam Hewidy, lecturer, Department of Architecture / Aalto University



**Aalto University**  
**School of Arts, Design**  
**and Architecture**

# Abstract

Post-modern European societies are facing challenges that question the sustainability of the Western way of life. The accelerating flow of people and ideas is resulting in rising inequality (Biterman, 1994; Hårsmann and Quigley, 1995; Murdie and Borgegård 1998), dysfunction of multiculturalism and cold values (Baltzar, 2012); disappearing sense of borders, rootedness and identity.

The marginal role or the total lack of culture and cultural values in spatial planning has concerned a number of researchers (Markusen, Gawda, 2010; Young, 2006; Othengrafen, 2012). Multiculturalism is an urban planning taboo (Lapintie, 2014), while hate speech is being referred to as the new norm (The Guardian, 2017). None of the emerging trends (culturalization, cultural planning, cultural mapping etc.) has succeeded in harnessing the intangible dimensions of the European cultural heritage — all roads lead to an over-dominance of physical-material values.

This thesis assumes that art, culture and multiculturalism are inseparable concepts that cannot be cultivated if pursued as distinct categories either in theory or in practice. It explores the creative theoretical mixing of the three concepts in spatial planning literature and that of other relevant fields. The aim of the thesis is to find out; firstly, in what way(s) are cultural values perceived and have been considered in culture-oriented strategic spatial planning processes, if ever? And secondly, in what way(s) cultural values could be seen, if allowing contributions from cultures that represent high socio-spiritual cultivation as opposed to physical-material reality?

The research has been conducted using qualitative method, by reviewing literature, mapping existing practices, blurring and re-organizing existing theoretical barriers and analyzing information. Based on the findings of the analysis, an interdisciplinary set of codes for future use will be provided. A bridge to multicultural theatre education method called Intercultural Experiential Education (IEE) (Baltzar, 2012) will be utilized in reimagining episodes from recent art or culture oriented strategic spatial planning processes in Finland.

As a result, an intellectual framework and guidelines for the use of cultural values in spatial planning will be articulated. In addition, the thesis will indicate qualitative pathways and interconnections that could play an essential role in turning the use of art and culture in spatial planning processes into a comprehensively well-being environment.

**Key words: spatial planning, art, culture, identity, multiculturalism, intangible cultural heritage, Intercultural Experiential Education (IEE)**

## /// TIIVISTELMÄ

Postmodernit eurooppalaiset yhteiskunnat ovat haasteiden edessä; haasteiden, jotka uhkaavat kyseenalaistaa länsimaisen elämänmuotomme kestävyys. Globalisaation myötä ihmisten ja ajatusten kiihtyvä vaihto on johtanut alati kasvavaan eriarvoistumiskehitykseen (Biterman, 1994; Hårsmann, Quigley, 1995; Murdie, Borgegård 1998), pahoinvoivaan monikulttuurisuuteen, kylmien ja kovien arvojen johto-asemaan (Baltzar, 2011) sekä rajojen, juurevuuden ja identiteettien häviämiseen.

Kulttuurin marginaalinen rooli tai täydellinen puute yhdyskunta- ja kaupunkisuunnittelun aloilla on huolestuttanut monia tutkijoita (Markusen, Gawda, 2010; Young, 2006; Othengrafen, 2012). Monikulttuurisuus on tabu (Lapintie, 2014), ja vihapuheeseen viitataan aikamme uutena normina (Guardian, 2017). Yksikään nousevista kulttuuriarvoihin keskittyvistä trendeistä (kulttuurisaatio, kulttuurisuunnittelu, kulttuurikartoitus) ei ole kyennyt valjastamaan aineettoman ja sosiaalisen kulttuuriperinnön ulottuvaisuuksia suunnittelijoiden käyttöön — kaikki tiet johtavat fyysis-materiaalisten arvojen ylivaltaan.

Diplomityön lähtökohtana on oletamus siitä, että taide, kulttuuri ja monikulttuurisuus ovat erottamattomia käsitteitä, joita ei voida ottaa haltuun toisistaan erillisinä kategorioina. Työ hämmentää kyseisten käsitteiden keskinäisiä rajapintoja teoriassa sekä kuvitteellisessa käytännössä poiketen yhdyskuntasuunnittelun alalta myös muille aloille.

Työn tarkoituksena on ensisijaisesti selvittää, kuinka kulttuuriarvot nähdään kulttuurilähtöisissä yhdyskuntasuunnitteluprosesseissa, vai nähdäänkö lainkaan? Toiseksi työ tutkii, kuinka kulttuuriarvot voitaisiin nähdä, mikäli korkean henkisen-sosiaalisen sivistyksen omaavien kulttuurien panos hyödynnettäisiin yhdyskuntasuunnittelussa fyysis-materiaalisen todellisuuden vastakohtana, henkisen sisäsiittoisuuden estämiseksi?

Tutkimus on luonteeltaan kvalitatiivis-fenomenaalinen. Se on toteutettu analysoimalla alan kirjallisuutta, kokoamalla ja keräämällä tietoa olemassa olevista kulttuurilähtöisistä suunnittelukäytänteistä, soikemalla ja uudelleen järjestämällä rajapintoja. Prosessin tuloksena syntyy edellä mainitusta aineistosta ammentava ohjekoodisto yhdyskuntasuunnittelun alalle. Alojen välisenä siltana hyödynnetään monikulttuurista teatterialalla syntyntä kasvatusmetodia Kulttuurienvälistä kokemuspohjaista kasvatusta (Baltzar, 2012). Kyseistä ohjekoodistoa hyödyntäen työn viimeisessä osiossa uudelleen kuvitellaan viimeaikaisten taide- ja kulttuurilähtöisten suunnitteluprosessien osia.

Työn tuloksena esitetään henkinen ja arvopohjainen viitekehys kulttuuriarvojen uudelleen soveltamiseen yhdyskuntasuunnittelun alueella tulevaisuudessa. Lisäksi työ osoittaa laadullisia polkuja ja yhtymäpintoja, joilla voisi olla merkittävä rooli taide- ja kulttuurilähtöisten suunnittelumenetelmien jalostamisessa kokonaisvaltaisesti hyvinvoivaksi rakennetuksi ympäristöksi.

**Avainsanat: yhdyskuntasuunnittelu, taide, kulttuuri, monikulttuurisuus, identiteetti, aineeton kulttuuriperintö, Kulttuurienvälinen kokemuspohjainen kasvatusta**



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**Above: Plan of the City of Rome, 1776**

**On the left: The medieval hills of the City of Matera in Italy**

According to Camillo Sitte, what is beautiful and symmetric on paper, may not be as harmonious in the three-dimensional cityscape from the point of view of a moving individual. On the contrary, admired old towns and old historical cities are often chaotic on paper, but harmonious in cityscape (Mattila, 2003).

*“We ought to blame the culture,  
not the soil.” Alexander Pope*



# Preface

During my studies I have observed that culture is not comprehensively reflected in spatial planning; the lack of cultural values has also concerned a number of researchers (Markusen, Gawda, 2010; Young 2006, Othengrafen 2012). Having participated in intercultural research and modelling projects as assistant researcher in the field of educational sciences (e.g. Baltzar-KKI-HUMAK 2011-2012), in addition to having been involved in international cultural policy work for 8 years on the level of high European decision-making, I have gained interdisciplinary insight to the development of different social sectors within European union. These experiences altogether have contributed to my overall comprehension concerning the current status of culture and the missing bridges connecting values with one another in society.

The organised assimilation of art, culture and multiculturalism is being controlled by systematic categorisation, isolation and marginalisation of each into conceptual ghettos. The inner growth and comprehensive development of individuals, communities and societies would need to be triggered by the systematic interconnectedness of the latter. This research aims to point out qualitative paths to the joint application of art, culture and multiculturalism in future spatial planning practice. My personal journey to encounters with (multi)culturalism serves as the backbone of this path and I will use it here to depict the starting points of the study.

I was not always aware of the complexity of cultural phenomena that is taking place in our everyday life. I grew up as a representative of the mainstream, majority, in a rather ordinary (if such a concept even exists), highly educated family, with very little contact to cultures outside my own social sphere. Despite obvious orientation towards artistic disciplines and creativity, my mental image of culture was more or less vague. The very first time I ended up encountering culture in-depth was connected to a particular incident in my life when I was 20. At the time, I was passionately, and perhaps even a bit fanatically, pursuing a degree and career in the field of old-school jazz dance in Nice, France. One day I received a phone call: it was an invitation to perform in a concert by the Drom Ensemble of contemporary Gypsy music at the Savoy Theatre in Helsinki in spring 2010.

Already for some time, I had had trouble with my legs, which were not as passionate about my career choice as I was: they were not fond of the ultimate turn out. It had become so serious that it was even disturbing very basic things such as walking. The doctors had told me that there was no way to overcome this problem and that I would need to adapt to this condition. They told me that I would be in pain for the rest of my life. Even these statements did not make me question my life choices, feeling that any other route in life had so very little to offer. Despite a school history of high performance and many available study positions in universities, I felt incapable of following any other path than that of dance.

Little by little, however, I started to feel lost and aloof with myself. At some, mostly unconscious level, I had started to think that, perhaps this future as a crippled dance teacher was not exactly ideal, and especially not in line with my level of ambitions in life in general. Not to speak those of my parents, who had already some time ago given up and realised that they can do no good in turning their stubborn daughter's head. Still, in a very systematic manner, I avoided entering any further dialogue with this emerging idea, as I was more terrified by the Box that society was offering and even more, demanding in a rather aggressive manner. It gave me the shivers. Back in school I had seen how a lot of people were good friends with the Box. So, I figured, maybe I should be too and I also tried to make friends with it. I studied and followed the instructions very carefully, and yet, no matter how much I tried, I did not fit inside. It was obvious that the Box did not like me and I did not like the Box.

I chose to run away from this Box. Perhaps not a such good alternative, but in this rather irrational state of mind, I did not stop to think. I was afraid that the Box might catch me meanwhile. So, let me now get back to the particular incident, which finally put an end to my extreme journey of escape. I would call it destiny, as it was probably the very last minute chance to change direction, before this journey would have got another kind of ending. The invitation to dance in the Savoy Theatre arrived. The artistic director of the Drom orchestra was the internationally renowned author and theatre director Veijo Baltzar, with roots as a wandering Gypsy. In the dress rehearsal of the concert, he took a look at my moves for couple of seconds and I could see that he was thinking about something. I could not figure out what that was. Then he raised his





# ***“Man’s first expression, like his first dream, was an aesthetic one.” Newman, 1947***

hand as a sign to stop the music in order to ask me if my dance teacher was a short, tiny and skinny woman. She was. And I told him so. He kept a moment’s silence and then he started what was a rather long and sharp talk about everything what was wrong with me. I was astonished and stunned. How could this man with pitch black, stingingly witty eyes read me so well, without my saying a single word?

This was the moment when the value of cultural consciousness hit me hard. In an instant I realised that the amount of information I possessed of myself was very close to non-existent. A wave of relief passed over me: I was no longer alone; there was something to find after all. There is a reality which recognises and understands in-depth the difficulties that I had been experiencing. The same difficulties I had attempted to express in so many ways before, but no one was ready to hear. According to their grown-up and independent point of view, these difficulties did not exist. Perhaps, in order to hear, they would have had to do some soul-searching of their own and that would not do. Even though being surrounded by a lot of people all my life, that moment in the dress rehearsal was the first time I felt that I understood my own world. I had almost given up believing in it, at least in my own possibilities to realise it someday. I had stored it in the most far-away hidden corner of my soul – so much did it seem to contradict surrounding reality.

I did not hesitate, when I decided to follow my intuition: I was eager to learn. So, I asked this Gypsy to tell my fortune. And so he did. I quit my school in Nice and moved back to Finland some weeks after. All my girlfriends figured that I had gone nuts. Mostly, I think, they were worried that I would run off with a Gypsy. Perhaps that was a justified concern after all. My Russian character dance teacher, with a grand atmosphere, looked me once in my eyes after I returned to Nice and said: “I guess it is time for goodbyes.”

That moment for me, one rocky road ended and another rocky road began. Understanding the philosophy of life, based on different values that I had previously encountered was the university of my life. I had lived abroad with not even a preliminary understanding of the language I was surrounded by, but that was a piece of cake. It could still be considered as the ‘discomfort zone’ inside the comfort zone. This was something quite different, this was beyond any zone. And I soon learned that one cannot simply go out there, but that only a conscious decision can take you there

and that only an extremely strong will can keep you there and keep away the so easily appearing disturbing factors such as attitudes. Finding the completely opposite meanings of such fundamental values like ‘caring’ took many months work and most importantly, the elimination of all prejudice, fear and attitudes – so to say, all the obstacles that I had managed to build between myself and my future. Believing in myself was the only thing that carried among the thousand uncertainties. One day I will get there, I thought.

The road was not without its knocks and blows. Despite my family history among the Finnish owning class, I faced a need to upgrade the level of my cultivation. In fact, I had to fight to overcome myself like on a battling arena. And yes, reckless as I was, I might have fallen out of the rink couple of times, even ended up running behind a car on a motorway for 20 km. But ultimately, it was my choice to run. And I was in a good shape. It might have been easier to give up. However, I still remembered the Box. It was waving at me when looked back, over my shoulder, trying to allure me and arouse mischief and all kinds of tricks, and I thought: ‘If I must go back, I’ll die’. And I ran.

After the most difficult first 12 months, and still a slightly shaky set of another 12 months, the lessons that I learned began to bear fruit. In 2011 I started working for the Creative Association for Arts and Culture Drom, established in 1976 for promoting intercultural dialogue in Finland and abroad. Since then I have been involved in numerous international projects dealing with social memory and remembrance (The Miranda Exhibition project 2011–2015, Through Miranda’s Eyes 2016–2018), the intercultural competence of different professionals such as artists, teachers, educators, authorities and decision-makers (The Conscience of Europe 2012–2015, Upgrade! 2017–2018, Nordic Roma Artist Platform 2017–2019), the development and elaboration of a multicultural theatre method of Intercultural Experiential Education IEE (Baltzar-KKI-Humak 2011–2012, IEE Qualitative Interview Study 2013–) and the production of intercultural aesthetics (Integration theatre Baltzar 2010 –).

The Conscience of Europe project provided evidence that the non-functioning state of multiculturalism is well-known among the highest decision-makers, whereas at lower level authorities and professionals find it difficult to encounter the problem points of our social structures (Castén, Koittola, 2015): the resistance has its

roots in cosmetic multicultural social measures and actions, the financial benefit of which goes into the pockets of the majorities, while minority representatives serve as stunt men or women. These measures and action distort and blur our conceptions of multiculturalism keeping up an illusion that our societies are working hard on behalf of cultural diversity (Baltzar, 2018).

The Baltzar-KKI-Humak project demonstrated how difficult it is for educated professionals to encounter diversity and different values if their education has allowed poor self-esteem. Yet, the most significant of all the things that were learnt, was that the work with multicultural theatre method of Intercultural Experiential Education IEE (Baltzar-KKI-Humak 2011–2012, IEE Qualitative Interview Study 2013–) has produced understanding about the interconnectedness of aesthetic training and intercultural competence as well as the socio-spiritual tools that are needed to increase intercultural competence within our society.

In January 2016 I began work as the Executive Director of Drom. The path has been one success after another. The Miranda Initiative has demonstrated that the time is ripe for changes. The world’s first travelling artistic-scientific exhibition ‘Miranda – the Roma Holocaust’ by Veijo Baltzar achieved global visibility among over 36 million people by March 2018. The exhibition has managed to break through the systematic silence maintained by European governments, creating cross-border awareness of the forgotten genocide of the Gypsies in the Second World War and drawing active partners from 32 states around the world. Working with the Miranda Initiative has only emphasised the fact that the social atmosphere in our societies is similar to before WWII. Growing numbers of terrorists attacks and school killings in Western societies do not support a picture of well-being communities in balance with their cultural diversity.

I believe architects and planners must be aware of the impacts of their professional practice; as responsible professionals, we must be able to consider cultural diversity in planning. We are bound by law to consider cultural diversity. For if we are not, how do we ensure that we will not repeat history and become the victims, – the neutral facilitators and constructors of any social execution machine of physical or spiritual injustice, inequality?







# 0 Introduction

# 0 Introduction

## 0.1 RELEVANCE

The chapter introduces global phenomena that are connected to the themes of the research.

### GLOBALISATION

The normative goal that seeks to impose single moral universe, rooted in the Christian intellectual tradition of disregard for sociocultural differences. Globalisation is nothing new, although it has experienced rapid acceleration since World War II. The phenomenon is supported by increasing exchange of people and ideas and it is seen to be connected with the diffusion of morals (Hylland, 2003).

### URBANISATION

Urbanisation depicts development, which results in people moving from rural regions to urban areas in search for employment and urban lifestyle. The rapidity of urbanisation was seen to result in profound social changes as early as in the 1930's (Wirth, 1938). Already more than half of the world's population resides in urban areas. In a survey carried out in 2003 a vast majority of UN governments would wish to shift populations back to the rural areas and stem the tide of urbanization (Quigley, 2008). In the future, human, material and intellectual resources will concentrate in cities.

### INTERCONNECTEDNESS

Interconnectedness is a phenomenon defined largely by globalisation. It has turned the traditional concept of a village and a locality into the global village. Interconnectedness is governed by universal capitalism, globally integrated financial markets and development of technology (Unesco, 2010; Hylland, 2003). Uptil 1980's national states dominated the organizational forms of cross-border flows. In the recent decades cities have obtained the key role in linking their national economies with global circuits due to privatization, deregulation and opening up national economies to foreign firms. In addition to cities NGOs and professional associations constitute a variety of cross-border networks (Sassen, 2016).

### FUTURE EDUCATION

Dealing with rapidly evolving intertwining of people, ideas, cities, neighbourhood, regions and countries requires higher individual capacity to process one's environment and manage information. The new curriculum of Finnish Educational System defines seven transversal competences that individuals need in order to survive in the society of tomorrow: 1) thinking and learning-to-learn, 2) interaction skills, expression skills and cultural competence 3) multiliteracy, 4) daily life management, 5) ICT skills, 6) entrepreneurship and 7) active citizenship (Opetushallitus, 2014).

### FUTURE WORK

The 'Labour2040' report published by DemosHelsinki highlights four certainties amongst the uncertainties of future employment. It is known that 1) the nature of work has already changed, 2) the drivers of the change are digitalisation, globalisation and demographic change, 3) the increase of low-salary positions, 4) ) the need to find new skills from all sectors of society.

### MULTICULTURALITY

European societies have always been multicultural in practice, but this has not been bound to social structures such as education, employment, jurisprudence and bureaucracy (Baltzar, 2011). Despite our workplaces being multicultural, we have yet not formed knowledge or competence of how to work together (Pitkänen, 2007). In the future, people will continue to move in search of employment opportunities (Koehn, 2006; Helton, 2002) resulting in growing need for intercultural competence and dialogue.

### DIGITAL TRANSFORMATION

*Digitization* is the automation of a process by digitizing information and injecting technology for the purpose of automation.

*Digitalization* means turning interactions, communications, business functions and business models into (more) digital ones; digitalization means the use of digital technologies and of data (digitized and innately digital) in order to create revenue, improve business, replace/transform business processes (not simply digitizing them) and create an environment for digital business, whereby digital information is at the core (I-SCOOP, 2018).

### OBLIVION & INDIFFERENCE

Use of technology (such as searching for information online) activates the front of the brain, which practices short-term memory. Long-term memory has considered to be the measure of the state of being intelligence; it is the place, where information connects with things learned previously. Only 3 percent of people can do two things at the same time without the level of achievement suffering. According to a study by Stanford University, heavy users of technology struggle to manage the overload of their brain; they remain incapable of closing down irrelevant stimulations. People using less technology have the ability to focus better and control their learning (Mattila, 2016).

Finnish brain scientists speak of a new syndrome called *Attention Deficit Trait* (ADT), which is the result of doing too many things at the same time, hectic work environment that leads to underachieving. According to their view our society is already full of underachievers. Today's digital work environment harms concentration if not addressed properly (Huotilainen, Moisala, 2018).



Image 3

"Indifference is the violence of today."

An information campaign by the City of Helsinki, which addresses parents' overuse of social media that can delay the emotional development of the children.



## INSECURITY

According to a recent publication by Ministry of the Interior of Finland, Finland is the world's safest country on many measures. Yet, in Finland, one lives in the second most dangerous families in Europe in regards to domestic violence. (Good Life — Secure Living, 2017). Security is to be visible, to be seen and to be heard (Kallio, 2018), a quality of interaction. In Finland loneliness has become a central well-being and health issue affecting both physical and mental health (Argumenta, 2018; Helsinki Challenge 2017). Finland and Sweden are among the top leading countries of the social development of people living alone (Jamieson, Simpson, 2013).

According to Olavi Sydänmaalakka, director of youth crisis intervention (HelsinkiMissio) the online interaction and face-to-face interaction have grown so far apart that youth no longer master ordinary conversation. Interpersonal relationships are as shifting as in social media; when a sense of insecurity emerges, youth switch the relationship 'offline'. Young people can only gain appreciation from the eyes of their close ones (Juusola, 2011).

If Finland is alike it's international brand, excellent, it can afford and has the courage, the empathy to discuss it's qualities, weaknesses included.

## CONCLUSIONS

### FROM THE POINT OF VIEW OF INDIVIDUAL PLANNER

1. The need to find new skills & new forms of knowledge.
2. The need to practice professional morals; to care more.
3. The need to increase professional activism.
4. The need to increase multicultural competence & intercultural interaction skills: to hear, to see and to feel more.
5. The need to be the master of digital transformation (rather than the slave).
6. The need not to manage it all alone.
6. The need to defeat monomindset of monoculture that leads to disposable urban environment (see pictures on the right).

## DIVERSITY OF URBAN CITYSCAPE



Helsinki, Finland



Hong Kong, China



Melbourne, Australia



London, United Kingdom



Tokyo, Japan



Berlin, Germany



Kuala Lumpur, Malesia



Rio de Janeiro, Brazil



Pattaya, Thailand



Jerusalem, Israel



Moscow, Russia



Kolkata, India



# 0 Introduction

## 0.2 GLOSSARY

The chapter introduces definitions of the key terminology and expressions used in the research.

### *URBANISM*

1) the characteristic way of life of city dwellers  
2) the study of the physical needs of urban societies (Merriam Webster, 2018)

### *URBAN PLANNING*

Design and regulation of the uses of space that focus on the physical form, economic functions, and social impacts of the urban environment and on the location of different activities within it. Urban planning is concerned with both the development of open land and the revitalization of existing parts of the city, thereby involving goal setting, data collection and analysis, forecasting, design, strategic thinking, and public consultation (Britannica, 2018).

### *SPATIAL PLANNING*

Regional planning including both urban and rural areas, transportation and environment; promotion of economic growth of a region via models and techniques. Spatial planning focuses on spatial pattern, resource allocation and investment in a planned framework including land-use planning (Planning Types, 2018).

### *STRATEGIC PLANNING*

A response to the rapidly and dynamically changing environment and cityscape; a strategic tool to complement traditional blueprint planning; a system of planning (Albrecht, 2013) the aim of which is to forming and managing strategic objectives and combining them on diverse levels with short term actions on diverse levels.

### *CULTURAL PLANNING*

Forming cross-sectoral understanding of place and community and their genuine interaction as basis of urban planning and cultural activity (Häyrynen & Wallin, 2017); strategic and integral planning and use of cultural resources in urban and community development (Mercer, 1981).

### *CULTURAL MAPPING*

A holistic and in-depth collecting of knowledge, originally developed for the purpose of demonstrating the tenure of indigenous nations; also known as Tenure Mapping, Cultural GIS (Häyrynen et al. 2017).

### *CULTURALIZATION*

Utilisation of economic possibilities of culture: cultural district, cultural tourism, marketing and branding activities (Young, 2006); industrial, labour and marketing oriented activities such as the creation or birth of cultural districts (Othengrafen, 2012).

### *CULTURISATION*

Systematic research and ethical and reflexive integration of historical and contemporary cultural knowledge, theory and interpretation in spatial and strategic planning (Young, 2006).

### *PERCENT FOR ART*

A principle or practice of spending a certain percentage of a construction project's budget on art investments; includes several funding models for implementation (Pulkkinen & Hannus, 2015).

### *ART PLAN*

A general plan to integrate art into location or environment; can be either normative or binding (Pulkkinen & Hannus, 2015).

### *CULTURAL INTEGRATION*

The two-way process of mutual accommodation and interaction (European Commission, 2005).

### *CULTURAL ASSIMILATION*

A process in which an individual, group or culture comes to resemble those of a dominant group; adapt to being culturally dominated by another societal group and in extreme cases, ultimately becomes indistinguishable from the dominant one (Parisi et al. 2003).

### *SEGREGATION*

Disabling effects caused by urban design ideas (Hanson, 2000); the separation or isolation of a race, class, or ethnic group by enforced or voluntary residence in a restricted area, by barriers to social intercourse, by separate educational facilities, or by other discriminatory means (Merriam-Webster, 2018).

### *SPATIAL AGGLOMERATION*

A spatial organisation of extended city area (incl. city centres and directly connected suburbs); highly developed spatial form of integrated areas (Fang & Yu, 2017).

### *EQUALITY*

'I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood' (Martin Luther King Jr., 1963).

### *CONSCIENCE*

'Cowardice asks the question, 'Is it safe?' Expediency asks the question, 'Is it politic?' Vanity asks the question, 'Is it popular?' But Conscience asks the question, 'Is it right?'" (Martin Luther King Jr., 1999).

### *CONSCIOUSNESS*

The quality or state of being aware especially of something within oneself; the state of being characterised by sensation, emotion, volition, and thought; the upper level of mental life of which the person is aware (Merriam-Webster, 2018).

### *CULTURAL SENSITIVITY*

Acceptance, knowledge and consideration for other culture/s; seen as important in diffusing tensions between differing groups (Manifold & Zimmerman, 2016).

### *TOLERANCE*

Capacity to endure pain or hardship; the ability or willingness to tolerate the existence of opinions or behaviour that one dislikes or disagrees with (Merriam-Webster, 2017).

### *COSMETIC MULTICULTURAL ACTION*

Any multicultural action (project, body or organisation) addressing or promoting multiculturalism in any form of activity, the economic benefit of which goes to the majority population employing majority representatives and supporting a system based on the values of the majority with no contribution to upgrading the status of the minority (Baltzar, 2012).



## 0.3 CONCEPTUAL FRAMEWORK

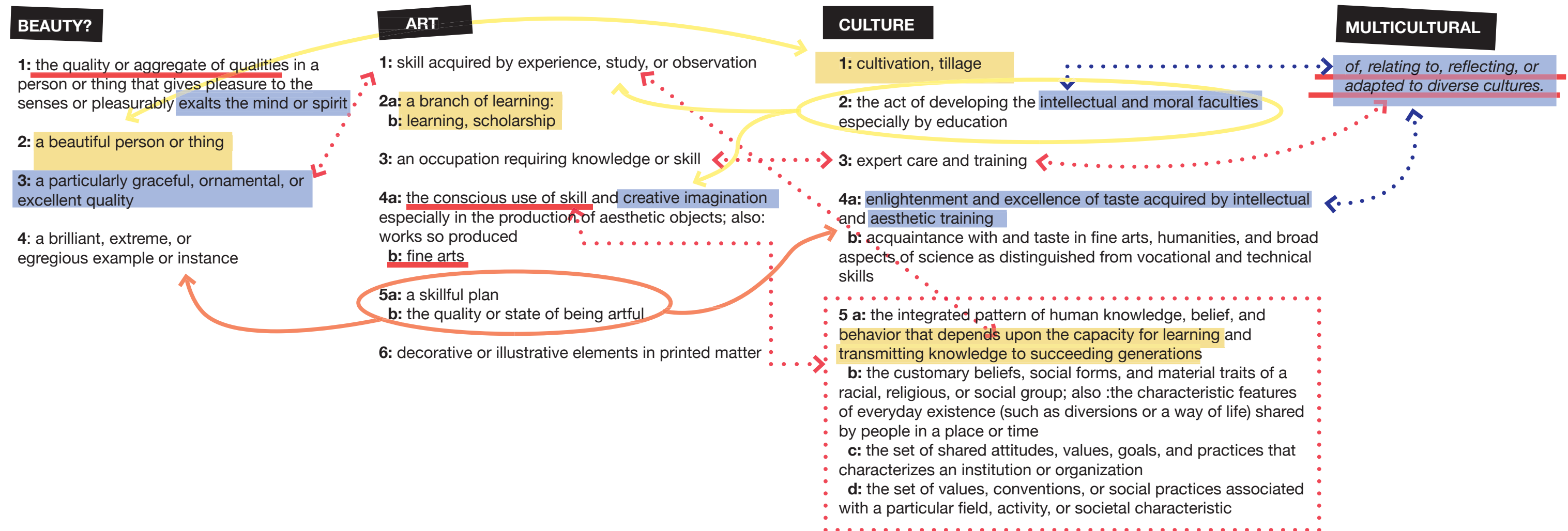
### COCONUT AND YOGHURT RAISIN SYNDROMES

The coconut syndrome (black outside – white inside is a minority representative who has no respect of his/her own culture and is only wishing to fulfil the dreams of the white) and the yogurt raisin syndrome (white outside – black inside: the majority representative who knows what minorities need without consulting the minorities). (Baltzar, 2012)

### IDENTITY OF A PLACE

Features and characteristics of a place/locality that create the feel, the spirit and the soul of a place (Healey, 2012; Manzo et.al, 2006)

The chapter discusses three main concepts: ‘*culture*’, ‘*art*’ and ‘*multiculturalism*’, the intertwining and interconnectedness of which is the main focus of the research. The aim of the conceptual framework is to demonstrate that the three expressions form a family, being inseparable concepts, the significance of which can only reach their fullest potential when they appear in close relationship with each other. None of the latter expressions will be mentioned in the research without strong spiritual resonance with the other two. The general definitions are provided by the Merriam-Webster Dictionary Merriam-Webster Online Dictionary as the basis for the conceptual examination.





# 0 Introduction

## 0.4 RESEARCH QUESTION & METHODS

### NATURE & STRATEGY

The research applies a qualitative-phenomenological system of inquiry. According to John Creswell, a qualitative study is multi-method in focus. In qualitative research “we ask open-ended research questions... , shaping the questions after we explore. ...Our questions change during the process of research to reflect an increased understanding of the problem” (Creswell, 2007).

Applying the key principles of a qualitative study, the research aims at depicting a complex view on cultural values and processing multiple, interconnected perspectives. In order to achieve that it will avoid simplification, the objectification of intangible cultural values and foster the creativeness of the process. As a result, the thesis will present a holistic picture of a ‘potential situation’ reflecting the ‘current situation’ in the background.

According to the authors of the recent publication ‘Architectural Research Methods’, inductive logic is also characteristic of the qualitative approach: it enables the researcher to test and experiment with emerging insights, while maintaining open-ended processes. As the qualitative research relies strongly in interpretation, the exploring and even instinctive nature of the study is important (Wang, Groat, 2013). In contrast to experimental or correlational studies, qualitative research is typically more literary and flexible, leaving space for conveying meanings through stories (Creswell, 2007).

If there were a need to locate the research paradigm along subjective versus objective axis, it would fall in the middle, adapting an intersubjective framework for the research. This means that the research considers multiple diverse viewpoints regarding sociocultural realities and believes in its ability to achieve shared understandings of those realities. It does not aim at value-free objectivity, like the positivist viewpoint (objective end), nor does it seek to deal with the infinite number of sociocultural realities that the more constructivist framework (subjective) would suggest.

Wang and Groat (2013) have proposed an even further articulated organization of different schools of thought in regards to systems of inquiry. Their figure (see below) identifies the research to qualitative-phenomenological range. One of the key characteristics of a qualitative research is the fact that researcher interacts with the subject of the research (Ray, 2016). The interaction process will be depicted in the following section.

### RESEARCH QUESTION & PROCESS

#### PHASE 1 — The missing something

The moral starting point of the work originates from the principle of equality officially declared by the state of Finland (and the European Union). The thesis sets equality as the principal condition that ought to be realised as part of a legitimate planning process, such as those of research case studies.

Perspectives Standards	History	Pragmatism	Transformative	Phenomenology	Constructivist	Radical Constructivist/ Poststructuralist
<b>Truth Value</b>	Sources never complete but use of multiple sources	Tools of inquiry refined in light of communal meaning	Maintain diversity with target groups, check data with interviewees	Precise description of phenomena	Ontological “authenticity” enlarges personal constructions and credibility	Truth is undecidable remains within play of signification
<b>Applicability</b>	Tension in history between focus on unique events and generalization	Established through process of validation, truth happens to an idea	Cultural sensitivity can ensure applicability; erode ignorance	Search for essences	Transferability, educative authenticity leads to improved understanding of others	Dissemination is perpetually unfulfilled, meaning and absence of all signified
<b>Consistency</b>	Insight and interpretation dependent on individual scholar	Seek agreement via action	Data collection designed for identifying potential benefits for excluded group(s)	Researcher’s free imaginative variation	Dependability, tracking expected instability of data	Only instability is possible, each interpretation sows seeds of its undoing
<b>Neutrality</b>	Scrutinize assumptions (reflexivity)	Investigator interprets meaning framed by larger purposes (reflexivity)	Reflexivity with emphasis on power differentials	Reflexivity and bracketing (reductive focus)	Reflexivity	Author produces fiction, inventing styles and meanings as needed
<b>Situatedness</b>	Attention to entire historical context	Inquiry situated in transactional engagement and larger purposes	Situating inequalities and issues of social justice in historical context	“Intentionality” as essential character of consciousness	Emphasis on natural settings	Interpreting is entirely situated within “textual” analysis
<b>Sources</b>	Tosh, 2011	Maxcy, 2003; Teddlie and Tashakkori, 2009	Guba and Lincoln, 1998; Mertens, 2010; Teddlie and Tashakkori, 2009	Finlay, 2008, 2009; Giorgi, 1994	Denzin and Lincoln, 2008; Guba and Lincoln, 1998; Teddlie and Tashakkori, 2009	Feldman, 1995; Mugerauer, 1995

Figure 3.11 Quality standards among exemplar schools of thought and disciplines. Adapted from sources listed in figure.

From: *Architectural Research Methods*, pp. 87 (Wang & Groat, 2013)



## *In what way(s) are art, culture and multiculturality perceived in spatial planning, and how are they seen to relate to each other?*

Finland is considered to be forerunner of equality and so it may be. Simultaneously, however, Finland has been ranked amongst the 6 most unempathetic countries in the world in a recent American study (Chopik, 2017). Another survey by European Union Agency for Fundamental Rights (FRA) found out that people of immigrant and ethnic minority background are more likely to experience discrimination in Finland than almost anywhere else in the European Union (EU-MIDIS II, 2017). In addition to great scores, PISA results show that Finnish pupils are among the unhappiest (Generation Next, 2014). Although interpretations of the results of any study require careful judgment, the information does not present a situation in which questions of culture could afford to be ignored.

There seemed to be a strong contradiction. Obviously, no one would be likely to disagree about the importance of promoting culture and cultural values in any society, especially when all public structures have been officially bound to promote them. Yet, there is an evident lack of results. So, the first research question elaborated from the starting point that the researcher does not know or understand, how professionals involved in a spatial planning processes – both planners and others – perceive cultural values. Hence, the first research question that emerged at the very beginning of the process was:

### *In what way(s) are cultural values perceived and have been considered in spatial planning process, if ever?*

#### **PHASE 2 — An interview study focusing on mindset**

The first idea related to the implementation of the research was to research professionals' perceptions of cultural values and their application in practice. The aim was to carry out in-depth, semi-structured, open-ended interviews with planners that would explore their mindset and views on culture: how highly do planners value culture in their everyday practice?

Already at the very beginning of the process, the research question and the intended methods proved to be a challenge. When planning the research interview, some concerns awoke. It was difficult to formulate the core focus of the interview. The potential interviewees would all likely be socially aware of public pressure towards considering cultural diversity. They would also be likely to know that they are, on their behalf, responsible for realising them in practice. This could easily prevent the voice of conscience arising during the interviews, especially if it would not look for their employers or institutions. And, most likely — thanks to the cosmetic state of multiculturalism — the target group could consider that cultural values are strongly represented in planning.

Realised in this way, the research could show, at most, how professionals believe culture is being applied or how it ought to be applied, but perhaps not so much, how it is actually done. Considering that the target audience of the research would mostly consist of individuals of the same background, the capacity of the research to make an impact would remain limited. Most likely, it would not be understood among the audience, to which it was intended.

If the future was defined by development of cities, would recent, strategic planning documents of the City of Helsinki and The Helsinki-Uusimaa Regional Council not provide information about the state of cultural consideration in professional practice? A 3-page abstract of the new Helsinki Master Plan report has no mention of multiculturalism, culture or art (The City of Helsinki Urban Environment Division, 2016:3). A long list of statement providers presented in the Master Plan Interaction Report does not bear a sense of multicultural Helsinki (The City of Helsinki Urban Environment Division, 2016:2). Its preface and the summary of the given statements do not discuss multiculturalism, art or culture. Cultural values are being referred to in one sentence only, in regards to preservation of buildings that are considered to be part of cultural heritage.

The key planning principles of Helsinki-Uusimaa Regional Plan 2050 are presented in an 8-page summary (Helsinki-Uusimaa Regional Council, 2015). Again, a disconnected mention about the preservation of cultural environments has found its way to the text. An 80-page Future Analysis, published by Helsinki-Uusimaa Regional Council (Helsinki-Uusimaa Regional Council, 2017), declared multiculturalism to be one of its horizontal principles that has been considered in each of the five future scenarios presented in the paper. None of the detailed depictions of the scenarios discuss multiculturalism, art. "Culture" comes up, perhaps two or three times with little focus.

Discussions with Tarja Haili, Expert of Cultural Affairs of the Helsinki-Uusimaa Regional Council shared and supported concerns on these findings. Meanwhile, the literature review focusing on spatial planning from the point of view of anthropology and multiculturalism had shown that there are several scholars, who regard cultural values to be missing from planning. In other words, it begun to seem less relevant to demonstrate the representation of cultural values in Finnish spatial planning practice — this had already been demonstrated. As I was eager to adapt the viewpoint of these researchers, there was no point of realising the interview study according to the original ideas. That was no longer interesting.

While struggling with the form of the research, another important learning point dawned on me. When discussing and mirroring my research plan and ideas with different people throughout the process, I noticed that I had unconsciously combined the three concepts of art, culture and multiculturalism, addressing all of them under the category of 'cultural value'. Hence, the interconnectedness of the concepts was ingrained in the first, intuitively formed research idea. That moment, I understood that it was not common in the field of planning to view and perceive their interconnection in the same way.

It was not evident how the three main concepts of art, culture, multiculturalism were seen to relate and connect with one another, and obtaining this knowledge became the temporary objective of the study, a step to proceed. Situating my own viewpoint among spatial planning theory took a while, perhaps for the reason that it was quite distant from it. This was essential and led to the next question (above).

# 0 Introduction

## PHASE 3 — An intuitive framework for a case study of flagship spatial planning processes

Little by little, the literature review had started to construct a mental image about the general culture related perceptions that dominate the field of spatial planning. In supposed contradiction with previously presented studies, art and culture seemed to be something of a rising trend in the planning and development of cities and regions.

While searching for information about different views to comprehend cultural values in spatial planning, a pattern started to emerge. It became evident that the recognised and seen weaknesses of different methods were interconnected across disciplines; those relating to intangible and immaterial dimensions of culture. Further on, the nature of these weaknesses was further articulated with findings from other disciplines.

The key words of the research led me to aesthetics and the educational and social sciences. I started to connect my experience in educational sciences even better with the scope of this work. This was the moment when one essential bridge was formed and I realised that my work with the method of Intercultural Experiential Education IEE, developed by Veijo Baltzar, could be useful for the research. This mental image began to make friends with the intuitive framework of mine that had guided the process from the beginning, but had not yet elaborated into distinct, communicable content.

A new focus was found. It seemed appropriate to identify key problem points of state-of-the-art culture and art-oriented spatial planning processes through literature, reports and interviews and view their weaknesses by reflecting on knowledge from different disciplines. It seemed logical to realise the research in the form of a case study. An extended literature review would explore links to other fields as a means to challenge existing practices and point out potential pathways that could be used in improving the 'situation'.

*In what way(s) are cultural value(s) perceived in art and culture oriented state of the art spatial planning practice, if ever?*

## PHASE 4 — Ingrained art and culture in the research methodology

Despite the new focus, I soon ended up stumbling on similar challenges as before. What potentially new things could arise from this study? Something different than what a number of researchers have already concluded? How could it shed light on the difficult aspects of harnessing intangible cultural heritage?

Having already worked with the method of Intercultural Experiential Education for some time, I possessed an experiential background that made me see the interconnection and potential bridges in a certain light. Yet, I knew this bridge was partly a conscious one and partly based on intuition and instincts. I could not be sure how I would be able to express and convey this knowledge to someone without the same background.

When depicting the discovered need for change in theory as opposed to practice, conveying the spiritual meanings and mental images could be difficult if there was no understanding of its importance among the audience. It requires the audience to immerse itself into some other concreteness than their own. Further on, when thinking about the best way to convey a potential, unknown reality to the reader, an idea of simulation research emerged. Simulation research is by its nature close to art itself and would hence be an appropriate choice.

According to Aristotle, art's very nature (specifically poetry, which includes drama) is to represent how things could be, not how things actually are, and viewing enactments of these possibilities can be therapeutic. This is because one can experience emotions stirred by the representations without undergoing the dangers of the real things they represent. This safety is also connected to simulation research, a potential reality within our reality (Wang, Groat, 2013).

The hypothesis of the research suggests that art, culture and multiculturalism should not be separated from each other in order to understand the full potential of each. An idea occurred. Perhaps the work would speak the best, if art and culture and why not multiculturalism converted into transformative practices, could be strongly ingrained in the method of making the research. Perhaps depicting the research findings could only be done by artistic means.

The focus of the research is in the spatial planning process. Perhaps, the best way to disseminate the results would be through the means of fiction literature, which at best would be able to stimulate the senses and intuitions, and to stir, confuse and challenge perceptions. This proved to be the ultimate method on the basis of the combined research strategy; that of combining an extended and interdisciplinary literature review with a case study and simulation.

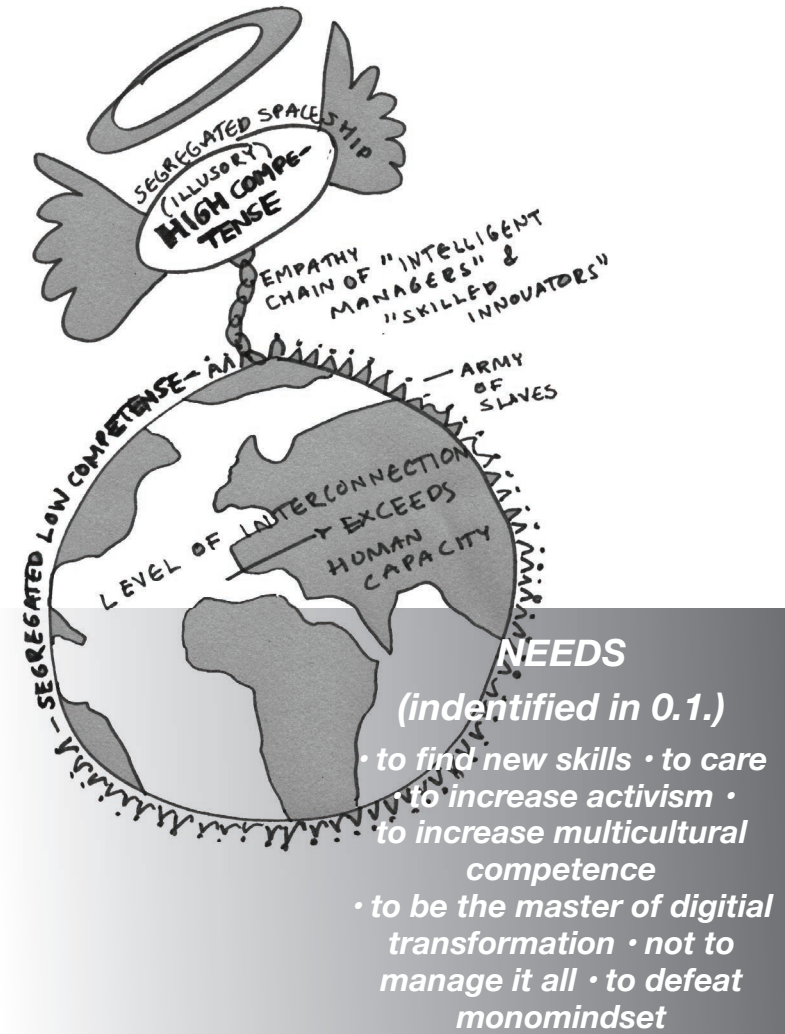
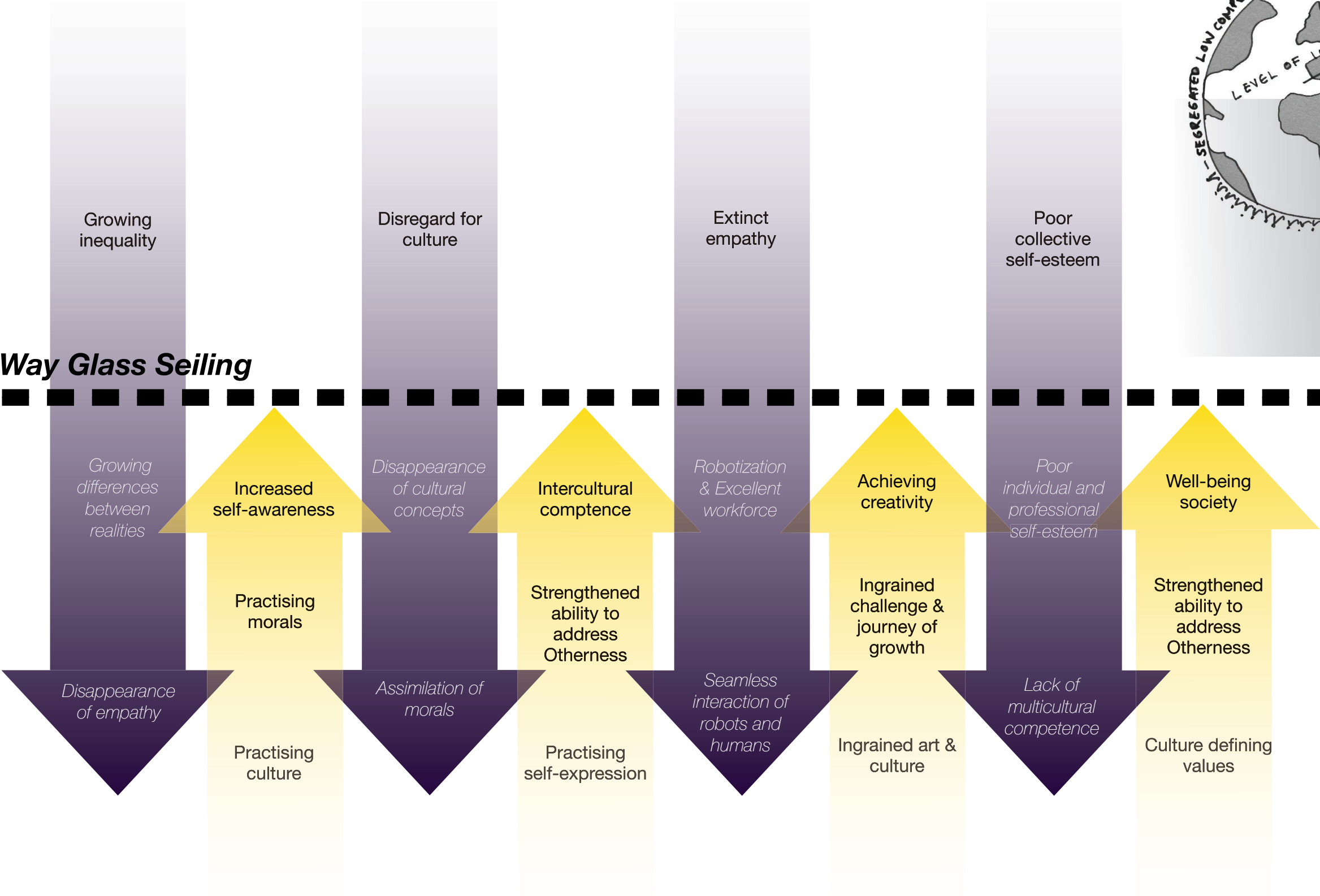
Hereby, the study would also apply current trends; combining sciences and art as well as bridging the gap of academic world and practice. The ultimate research question, which was very close to the original one, was finally:

*In what way(s) could cultural value(s) be perceived in spatial planning practice?*



# 0.5 INTUITIVE FRAMEWORK

One-Way Glass Seiling



**FIGURE 1:** *Intuitive Framework depicts researcher’s prevailing concep-tions and intuitive ideas in the beginning of the research process. A one-way glass seiling is holding back healthy development in society. Structural indifference proliferates, while the bottom-up measures promoting diverse life qualities collide with the seiling. It consists of attitudes and indifference. Braking it would be possible when tackling the needs identified in section 0.1. Relevance.*

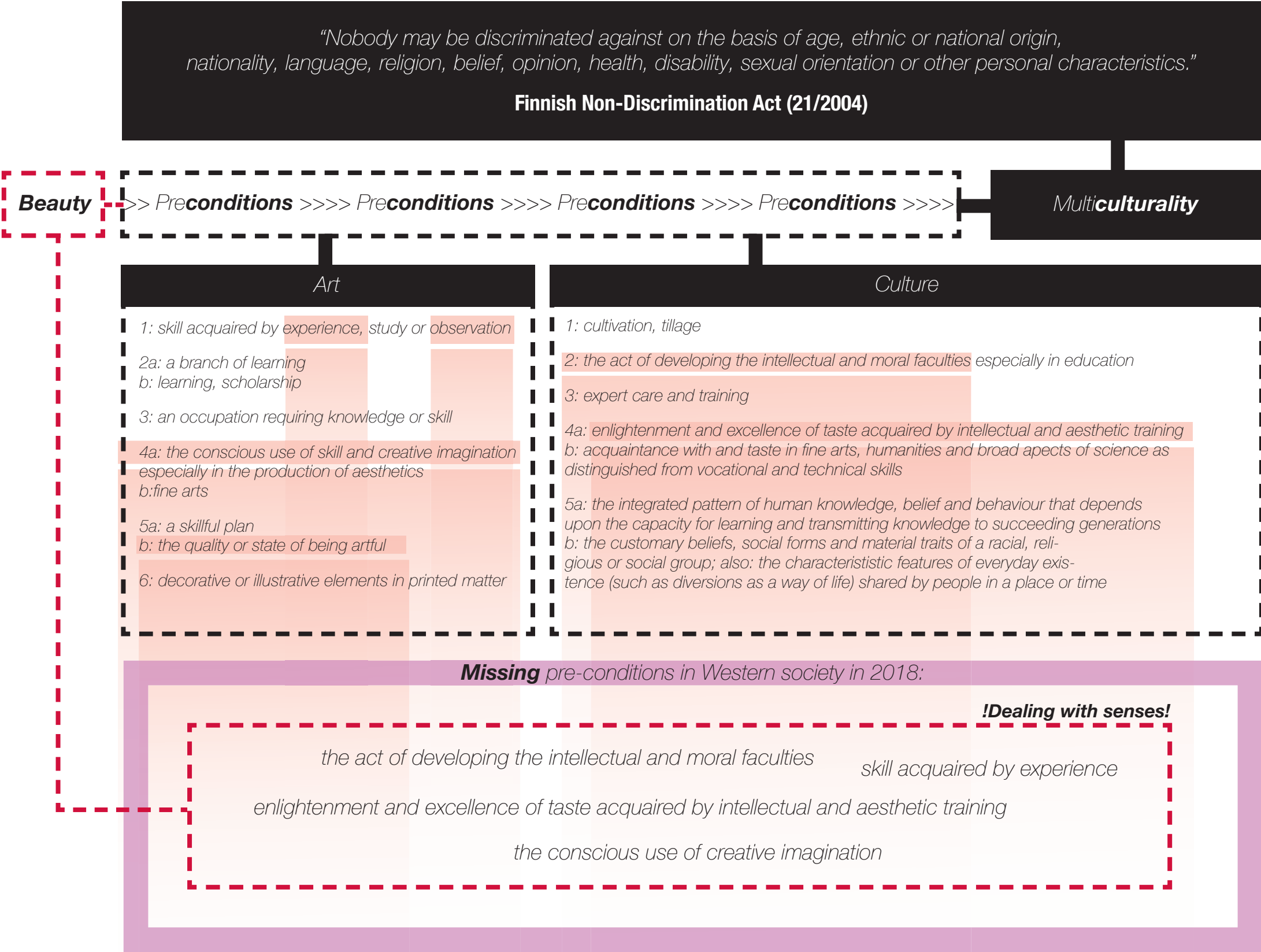
# 0 Introduction

## 0.6 HYPOTHESIS

The section introduces the research hypothesis — a predictive statement about the possible outcome of the study. It presents assumed relationships of the main concepts of the research: art, culture and multiculturalism.

In addition, the section will present two future scenarios based on the Hypothesis: Bright Future and Ominous Future.

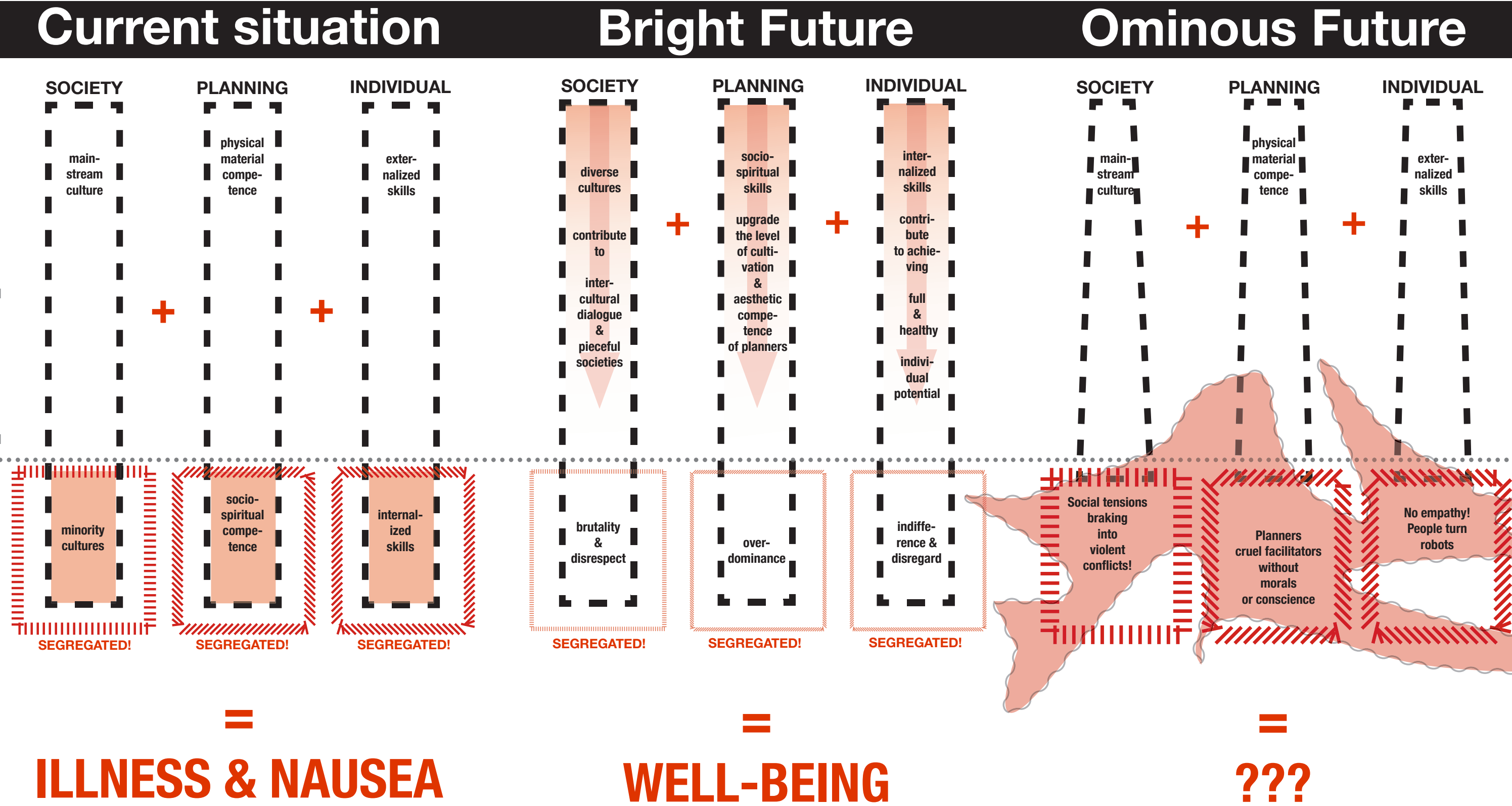
**FIGURE 2:** The research hypothesis sets art and culture as the preconditions of multiculturalism. The provided concept definitions for art and culture are being explored in detail in order to identify missing characteristics of both concepts in Western society today. The identified missing characteristics form the missing preconditions of multiculturalism.





“Returning hate for hate multiplies hate, adding deeper darkness to a night already devoid of stars.  
Darkness cannot drive out darkness; only light can do that.” Martin Luther King Jr. 1963

FIGURE 3: The scenarios.







# 1 Literature Review



# 1 Literature review

The literature review seeks to understand the prevailing connections and links between spatial, and especially strategic planning processes and the applications of arts and culture within them. It investigates how the different meanings of culture are understood and perceived in the field. The focus will be especially within the Nordic region.

The review is divided into three main categories:

- 1) Architectural research — anthropology,
- 2) Architectural research — multiculturalism,
- 3) Other research — (multi)cultural competence

The first two groups represent the two recognised main fields dealing with culture and cultural values in architectural research literature. The purpose of the third category, forms of Otherness, is to identify potential bridges and interconnections to other fields bringing forth unutilised dimensions. The work promotes culture as a comprehensive concept and universal value, the application and comprehension of which requires a cross-disciplinary strategy and approach.

The special focus of the review is to explore conceptions that link the application of creativity in the planning process with planners' cultural consciousness. In order to find and identify these links, one must make a journey to nearby fields such as aesthetics, social sciences, education and psychology. The review follows the method of the work; it cross-explores three concepts, *art*, *culture* and *multiculturality* and their manifestation in strategic spatial planning practices.

## 1.1. Architectural research — anthropology

### *Starting from general consciousness — culture of planning and changing perceptions*

The field of anthropology discusses culture as a comprehensive and overarching form of human being that consists of a set or sets of cultural elements such as language, religion, mythology, economics, arts and crafts - the equivalents of which can be identified in each culture. Anthropology hence provides tools to track and analyse cultural specialities and to comprehend differences between cultures.

In the field of planning, comparative studies about 'the culture of planning' have shed light on the differences between planning cultures of the European states. The European Union and the process of European integration have functioned as significant promoters of this field of studies; the need to find common agendas and common policies to tackle common European problems has resulted in continuous reformation of European spatial planning policies, a process that is still on-going (Healey and Williams, 1993). These focused attempts to understand prevailing cultural perceptions, however, have given a somewhat limited role if any to cultural values themselves. Working for the same goals to tackle common European challenges has emphasised the fact that the concept of 'spatial planning' is understood very differently in different parts of Europe (Othengrafen, 2012). Spatial planning is an interdisciplinary and complex process and it involves multiple 'social codes' (Berger and Luckmann 1966). The planning process is by its nature a process strongly bound to specific local cultural, historical and social contexts, which makes it even more difficult to be managed by international policies:

'This means that policy responses to challenges such as balanced and sustainable development, economic competitiveness or demographic change might differ across EU member states even if all countries agree on common objectives' (Knieling and Othengrafen 2015).

In 1960s and 1970s a concept of strategic planning was introduced as the companion of traditional blueprint planning process; at the time planning was 'evolving towards a comprehensive system'(Albrecht, 2003). Interestingly, the very definitions of two concepts: strategic planning and cultural planning (to be discussed below) possess key similarities. Cultural planning can be defined as a participatory planning process, which begins with a comprehensive mapping of the baseline before the actual planning phase begins (Häyrynen, Wallin, 2018). Similar to strategic planning, the focus of cultural planning is in the in-depth consciousness of the process: understanding the starting points. Strategic planning, alike any strategy contains the idea of firstly, recognizing a baseline; secondly, identifying key factors affecting it and thirdly, formulating strategic objectives, which can further be connected to series of short-term actions. Evidently, cultural planning belongs to the family of strategic planning, and strategic planning is a shift towards a more conscious planning culture.

The level of awareness of the planning culture is an essential background for exploring culture in planning. The first attempts to define the 'culture' that controls urban planning processes were carried out by thinkers such as e.g. Burke (1967), Friedmann (1967) and Faludi (1971). The focus of the pioneers was mainly linked with the institutional setting of the planning processes; the relationship of planning culture and culture in regard to their decision-making environments. In 1974 Richard S. Bolan summed up these contexts and named them 'planning culture' controlling our 'planning behaviour' (Bolan, 1974). Around the same time, the concept of cultural economics first emerged in the 1960s although it took a long while before culture received the focus of the academia as a comprehensive promoter of human well-being (Sacco et al. 2013). This was how the central ideas remained until a new shift, social nature of culture, began to conquer space amongst researchers in 1990s (Othengrafen, 2012).

These first attempts to understand 'planning behaviour', took place in a rapidly reforming power environment whilst the role and social position of the architect among the power elite of the society was weakening. While spatial planning theory was oriented towards the future and focused on understanding changing power structures, many recognised architects expressed their concerns about lost values: the disappearance and marginalisation of

existential realities. In his manifesto *Complexity and Contradiction in Architecture* Robert Venturi defends ambiguous architecture, stating that 'despite few exceptions, it was amongst the most important goals of the modernists movement to avoid ambiguity' (Venturi, 1966). In 1971 Denise Scott Brown expressed her concerns about the lack of judgement in regard to the emerging 'pop' culture that had conquered the cityscape:

'it calls forth the vision of a general and indiscriminate hopping on the pop bandwagon, where everything is good and judgement is abandoned rather than deferred. Yet artists, architects, actors, must judge, albeit, one hopes, with sigh' (Scott Brown, 1971).

In Finland Juhani Pallasmaa (1985) reflected the development: 'The efforts being made today to restore the richness of the architectural idiom through diversity of form are based on a lack of understanding of the essence of art.' Naturally, the latter opinions and statements were confronted by the defenders of the humanisation of architecture 'that buildings should be designed for the needs of real people' (Pallasmaa, 1985). The times of growing consciousness were also times evolving towards the opposites of ambiguity and diversity of cultural layers, towards one-dimensional unity and the dystrophy of the senses. This begs the question whether consciousness in reality was growing at all. Perhaps the level of overall consciousness was instead decreasing whilst it found increasingly narrower frameworks and contexts on which to concentrate.

Perhaps the qualities of cultural consciousness that had previously been ingrained in the comprehensive upbringing of the social class that architects and planners mostly represented, were no longer transmitted from generation to another. When individual power of planner decreased, the significance of planner's individual capabilities withered too. As a response to the social change, organised power structures developed their own measures, increased consciousness on paper. However, the last half of a century shows that cultural consciousness monitored on and produced by paper does not function as the guardian of any human value, despite the fact that it can evidently project them once found through other means. The situation is calling for traditional responses, those that protected cultural heritage throughout times.

### ***Awareness today – where are you, culture?***

In the beginning of 1990's a new wave of social awareness arose to define culture of planning, which aimed at pointing out that planning systems are not independent from their social and cultural context in which they operate. Hence, comparison without consideration of the social and cultural context may not produce truthful or accurate information about them:

"System of plans are creatures of culture, which have given rise to them.. ..Expressions of underlying beliefs about the way that decisions ought to be taken for the administration of a country" (Booth, 1993).

Having experienced an era of retreat (due to influences of post-modern skepticism), the concept of strategic planning was reintroduced in 1990's. Again, there was a call for strategic planning to find solutions to complex problems, the success of which depend on the ability to combine strategic visions with short-term actions (Albrecht et al., 2013). Spatial planning was understood as situation specific context, which is deeply rooted in its historical setting as well as "attitudes, beliefs and values, political and legal traditions, different socio-economic patterns and concepts of justice, interpretations of planning tasks and responsibilities, and different structures of governance" (Neuman, 2007). The current view of culture as an overarching structure that governs the spatial planning behavior, was initiated (Othengrafen 2012; Young 2008).

In other words, planning culture reverted back to the roots. In 1864 John Stuart Mill laid down

'a utilitarian account of spiritual cultivation, which implicitly recognises the potential role of culture in the shaping of human wellbeing, and thus gives it a choice- theoretic foundation by acknowledging the crucial role of the formation of taste in determining individual preferences and their welfare consequences' (Sacco et al. 2013).

The objective behind the culture-oriented approach seems to be somewhat uncontested: culture's capacity to provide intellectual tools, to clarify and implement strategic objectives in any spatial planning process, is evident and widely recognised. As the number one identifier of the values of communities and individuals, the

benefits of culture in offering tools for consciousness are known. John Hawkes, author of *The Fourth Pillar of Sustainability - Culture's essential role in planning*, discusses community participation and cultural values:

'[I]t is firstly a cultural phenomenon, and can be best understood and achieved, when looking at it from the perspective of culture. It has the capacity to bring clarity to otherwise fuzzy concepts such as our future' (Hawkes, 2001).

Yet, there are few attempts to define and understand cultural values in urban planning on the terms of culture and the marginal role or the total lack of culture and cultural values has concerned a number of researchers (Markusen, Gawda, 2010; Young 2006, Othengrafen 2012). A concept that has constituted an ingrained and experience-based part of planners' and architects' social and spiritual cultivation due to cultural upbringing and environment in a historical sense, struggles for recognition, valuation and respect in contemporary urban planning theory.

Culture has functioned as a useful tool, when it has been able to promote the interests of some other. The subsidiary, and even false role of culture is well demonstrated by one of the most recent developments, the broader social influence of 'culturalisation'. Culturalisation derives from commodification of culture and cultural products under the era of modern capitalism and it has been seen to bring new light to understanding of the potentials of culture: 'Until the 2010 culture has been seen to be connected to industrial, labour and marketing oriented activities such as cultural districts' (Othengrafen, 2012). According to the Australian urban planner Greg Young, culture is being planted and grown on foreign soil: 'culture does not speak meaningfully'. According to Young, 'culturalisation' refers to the utilisation of economic opportunities through the means of culture: cultural district, cultural tourism, marketing and branding activities. This however, does not mean that the practical tools to promote the idea would be known and identified among practitioners, nor that there would be existing guidelines to study, explore or follow. On the contrary, there is a significant gap in knowledge linking the fashionable concept with professional practice (Markusen, Gawda, 2010).



# 1 Literature review

## ***In the midst of emerging trends — forces beyond: reality and illusion***

There is an impressive amount of literature about ‘culturalisation’, yet its basic conceptual cornerstones are missing. It is known that more and more economic leaders are claiming that culture is good for the economy, yet it does not become evident or clear as to why or how this should be so. Cultural hype and international branding activities are making a growing number of cities jump on the culture bandwagon, despite no one really knowing what it is. Existing information points in the direction that paying attention to culture will eventually benefit only specific high-income and educated social segments:

‘According to Wilson and Keil (2008) and Zukin (2008) even if conducive to the creation of new social spaces for more responsible forms of consumerism and for energizing creative activity, it may actually pave the way to developmental initiatives that exacerbate issues of social marginalisation and exclusion’ (Sacco et al. 2013).

The Italian scholars Sacco, Ferilli and Blessi have discussed the three dominant natures (or dominant fallacies) of culture-led local development. The scholars have chosen three model concepts that provide a pervasive mindset of culture-driven development theories, the most manifested and trendy of which is probably the theory of the creative class presented by Richard Florida. The concept of creative class is based on creatives, referring to individuals with a high-level of human capital, who work in different tasks of creative problem-solving. The creative class theory suggests that cities should do their best to attract creatives who will ultimately define the economic performance of the cities in the future: creatives will be followed by enterprises, in turn followed by investors (Florida, 2005). The theory depicts creatives as mobile, place-detached and rootless global citizens, who can afford to choose and look for the surroundings that suit them best. These individuals search for places that are most tolerant towards personal orientations (Sacco et al. 2013). In other words, the creatives are in the search for the most anonymous environment.

A widely recognised criticism of Florida’s theory, which is also recognised by the author himself, is its class-oriented basis (Häyrynen, 2018). Following Florida’s agenda: ‘[I]n this perspective the urban policy that aims to foster the class interest legitimises a status quo of social inequality, not only unavoidable but also desirable’ (Sacco et al. 2013). Like culture, the symbolic forces of which is being misused in culturalisation, the use of creativity in Florida’s theory seems to fall in the same category. A good businessman can be excellent at problem solving; yet it still does not make him creative. Computers and technology can also solve problems, but computers cannot be creative in the sense of giving birth and expressing life. The concepts of creativity and problem-solving should be distinguished from each other.

The second dominant tradition presented by the Italian scholars is Porter’s competitive advantage theory, also known as the Porterian approach. It deals with culturalisation through spatial agglomeration, claiming that the concentration of cultural districts in an area/place is likely to produce economic benefits (Sacco et al. 2013). This,

‘might not necessarily lead to instrumentalisation of cultural activity and participation, provided that there is a sound understanding of the specificities of cultural productivity and of its social embeddedness’ (e.g. Potts et al., 2008).

However, at worst the Porterian approach is about the establishment of ‘global hubs’ of cultural tourism (Hazime, 2011) aimed at attracting international tourism flows with little if any regard for local culture. The main hazard of the Porterian approach is the over-engineering of culture-led development (Sacco et al. 2013).

The third approach, Amartya Sen’s capability theory (1985, 1999), which alike the Porterian approach is not specifically dedicated to the field of culture but applicable more broadly in the social context, makes a difference from the latter two, representing mostly a bottom-up approach. Sen’s theory, mostly focused and meant to be studied in the context of developing economies, views the individual’s capability for, access to and opportunities for culture as key elements in achieving a thriving cultural society. The theory maintains that persistent development gaps (such as lack of experience and information) rather than lack of financial resources

prevent individuals from gaining the needed competence: how to transform accessible resources into comprehensive well-being. ‘Individuals are unable to evaluate and appreciate culture owing to their lack of appropriate capabilities’, and hence, individuals remain without knowledge about the welfare implications of their choices related to culture (Sacco et al. 2013).

‘In practice, if individuals have little interest in the quality (i.e. in the cognitive richness and articulation) of cultural contents, beyond some basic level they will likely be willing to trade off further improvements of their cultural capabilities for the social reward of more inclusive, easy-going forms of cultural participation, thereby jeopardizing cultural innovation, originality and sophistication of contents both on the side of supply (production) and on that of demand’ (Waldzinski and Chodkowska, 2009).

The biggest threat and hazard of Sen’s theory is parochialism, and the lack of comprehensive social development (Sacco et al. 2013). Development must exceed the basic limit in the interest towards the quality of cultural content through systematic human investment and will in order to start profiting from investing in culture. All three fallacies (Florida & instrumentalism, Porter and over-engineering, Sen and parochialism) eventually discuss hazards that are the consequence of the lacking quality in culture-led development. In this way, Sen’s capability theory has an interesting resonance with that of Baltzar’s rather similar view of developed economies. According to Baltzar, individuals in the developed economies are unable to transform accessible spiritual, social and cultural resources into mental well-being in order to profit and gain from cultural diversity (Baltzar, 2014). The gap in knowledge prevents individuals from evaluating the consequences of their choices and the quality of the cultural contents.

As with Baltzar, the critique of ‘culturalisation’ falls in the category of rootedness-oriented explorations tending to emphasise the significance of the autonomous application of cultural values, instead of acting on the terms of the market society (Sacco et al. 2013): ‘The cultural dynamic of cities may be itself regarded as geography of buzz’ (Currid and Williams, 2010). Greg Young proposes and suggests application of ‘culturisation’ instead of

culturalisation, meaning 'systematic research and ethical and reflexive integration of historical and contemporary cultural knowledge, theory and interpretation in spatial and strategic planning' (Young, 2006). The author stresses the importance of considering the antecedents as well as experiencing the qualities and characteristics of contemporary practices.

### ***Beyond the trends — the roots of culture in planning***

On the other hand, an older tradition, method or viewpoint called cultural planning has existed since 1970s. It is a response to a situation in which differences and dynamics in a city change so rapidly that traditional planning activities cannot keep up with development. The same definition can also be used to describe strategic planning. Cultural planning is a critical orientation originating from the field of anthropology that pursues planning based on communities' own perceptions of culture. It can be considered as strategic and integral use of cultural resources in urban and community developments (Mercer, 1981). The method has been used especially in Australia, Canada, the UK and Sweden, yet it is only now taking its first steps in Finland (Häyrynen, Wallin, 2018).

In his recently published work 'Kulttuurisuunnittelu. Kaupunki-kehittämisen uusi näkökulma' Maunu Häyrynen introduces the concept of vertical and horizontal social cracks that generate inequality: 'Postmodern cities divide individuals and neighbourhoods into losers and victors.' Cultural planning aims to mend and repair those cracks by forming a comprehensive view of social problems and resources (utilised or unutilised). Though diverse in both form and conception, the cultural planning method is primarily based on cultural mapping originally established for the purpose of collecting information about aboriginal tenure. The key weaknesses of the cultural mapping method are considered to be the intangible aspects of cultural heritage such as remembrance knowledge, alternative identities and place-conceptions and creative activity of marginal groups. One of the key features of cultural planning, according to Häyrynen, is its convenience: the cross-sectoral viewpoint, which is connected to the citizens' perspective (Häyrynen, Wallin, 2018).

Cultural planning differs from traditional cultural development (Fi. kulttuurikehittäminen) through cultural policies. Traditional cultural policy work is based on institutionalised culture that hardly ever recognises the community level of cultural work (Häyrynen, 2018). It is mostly based on supporting and financing more or less institutionalised cultural and artistic production that does not consider the perspective and the point of view of the individual.

The internationally recognised Percentage for Art principle originated from the more traditional cultural policy development. It refers to percentage (0,5 – 2 %) of construction costs that must be invested in art as part of the project. The concept was first launched in the 1920s, when it was used to refer to a model of financing and purchasing art works for public buildings with public funds, e.g. those of the state or municipalities (Toivonen, 2013). In Finland, the percentage for art principle was first mentioned in the estimated budget of the government of Finland in 1939, as interest in directing part of construction costs to art. The war cut off the plans and it took a long time before the concept was fully applied at the governmental level. In municipal decision-making, the realisation of the percentage for art principle has varied over the decades. It has involved dozens of municipalities with easily changing realisation and results. The principle has been sensitive in its reactions to economic changes (Taidetta arkeen 2013a).

In a recent publication by the Ministry of Education and Culture of Finland (Esitys prosenttiperiaatteen edistämiseksi 2018) the strategic steering board of the Percentage for Art Principle in Finland outlines 12 of the most important recommendations for promoting the percentage for art principle in Finland in the future. The proposal suggests a need for establishing a new public institution for the purpose, a need to define the role of art in creating quality for the built environment in municipal and city strategies. It underlines the need to increase the exchange of information and knowledge in the field (the responsibility of the new institution), the need to improve the conditions for expert services and improved specialised education opportunities. One of the key factors for future sustainable development is seen to be the integration of art into planning processes (Esitys prosenttiperiaatteen edistämiseksi, 2018), an experiment known in Finland as the 'art plan'.

The art plan or arts programme is a comprehensive plan for integrating art in the development of a location or a region. It may handle and deal with e.g. the artistic potential of the landscape, the nature/s of the environment. The arts programme includes a plan for the coordination of the work between commissioning parties, developers, architects, specialist designers, artists and users. In Finland, the art plan has been used at Saaristokaupunki in Kuopio, Vuores in Tampere and Nikkilä in Sipoo (Pulkkinen, Hannus, 2015). The different models for integrating art works into the built environment such as parks, roads and buildings are clearly presented in the related literature. However, there seems to be less information and models for a comprehensive consideration of art in the planning process. It appears that an art-oriented approach to integrating art into planning is missing. Art is being handled as the end product instead of the guiding force of the process.

Finnish artists, architects, public officials and politicians have been keen to support the idea of art being ingrained in urban planning. Yet, having artists involved in a urban planning process still remains a special arrangement. Special expertise is seen to be crucial component of successful process (Uimonen, 2010). A study conducted by 'Percentage for Art' project found out that 70 percent of Finnish people value art in their daily environment (Hannus & Pulkkinen, 2015). 'Art' seems to have gained a rather similar social platform than 'multiculturality' in post-2010 European society. Everyone considers it to be a good idea. Politicians support it. Citizens value it (yet this is not always the case with multiculturalism). Most importantly, no one is publicly against it. For some reason, this comprehensive social valuation just does not show in practice.

Here, one must go back to Baltzar's theory of developed economies, in which individuals lack internalized knowledge and experiences in regards to available natural resources — spiritual, social and cultural — to the extent that they are no longer able to turn them into social and cultural quality of life (Baltzar, 2014). The gap in knowledge prevents individuals from seizing to available spiritual resources and understanding the impacts of their choices. As long as 'art', alike 'multiculturalism' and 'culture', is being placed on a marginal platform and individuals remain without the needed social and spiritual knowledge to pursue art-oriented development, there can be no progress.



# 1 Literature review

## ***Towards new ideas and approaches***

Frank Othengrafen approaches the combination of cultural values and planning by attempting to decode culture and to create a theoretical context for analysing and understanding underlying cultural mechanisms (Othengrafen, 2012). The codes are primarily meant for analysing differences between the planning cultures of states. Othengrafen uses culture in the sense of referring to values, perceptions, attitudes, traditions and habits that govern spatial planning practices, mostly at unconscious levels. The 'codes' that Othengrafen proposes for further examination are

- 1) *Orientation towards time (identifying the orientation of a society towards the past, present or future, the acquaintance of uncertainty and the implications for spatial planning e.g. preservation or destruction, routine or experiential planning processes etc.) and*
- 2) *Qualities of nature, referring to the consideration of nature in society and the consequences for spatial planning (e.g. the conservation or exploitation of nature);*
- 3) *Properties of the state, consisting of different socio-economic or socio-political societal models and different concepts of justice; and*
- 4) *General characteristics of society, referring to the degree of individualistic thinking in a society and emotional orientations and relations that include the highest values that a society is based upon.*

## **Conclusions**

The apparent two-way call (see Figure 4 on the right) for cultural values in spatial planning literature is characterised by the rapid and ever-increasing pace of societal development and globalisation. When reflexive and balanced development that takes the needed time to discuss and internalise the connection between the past and the future, is needed the most, polarisation occurs. 'Globalisation, the growing yet intangible connectedness of people and ideas, driven in large part by the tangible palpability of material existence' rarely provides individuals a chance to make sense of the technologies of the new world (Singh, 2010). Steep turns are taken to directions black and white forgetting the laws of nature.

'Today's architecture, however, seems to have become increasingly detached from its cultural context and collective soil. As a consequence, architecture is losing its authentic existential ground... One reason is that the values and ideals of the architectural profession have become confused' (Pallasmaa, 2001).

Scholars vote either for 'development', referring to the use of culture as a humble servant of the market economy, or for 'rootedness', true cultural values, critiqued to stand against the development. It is a mistake to polarise these two concepts as if they were opposites in contradiction with each other. The call for rootedness in planning does not oppose development. It is merely a call for

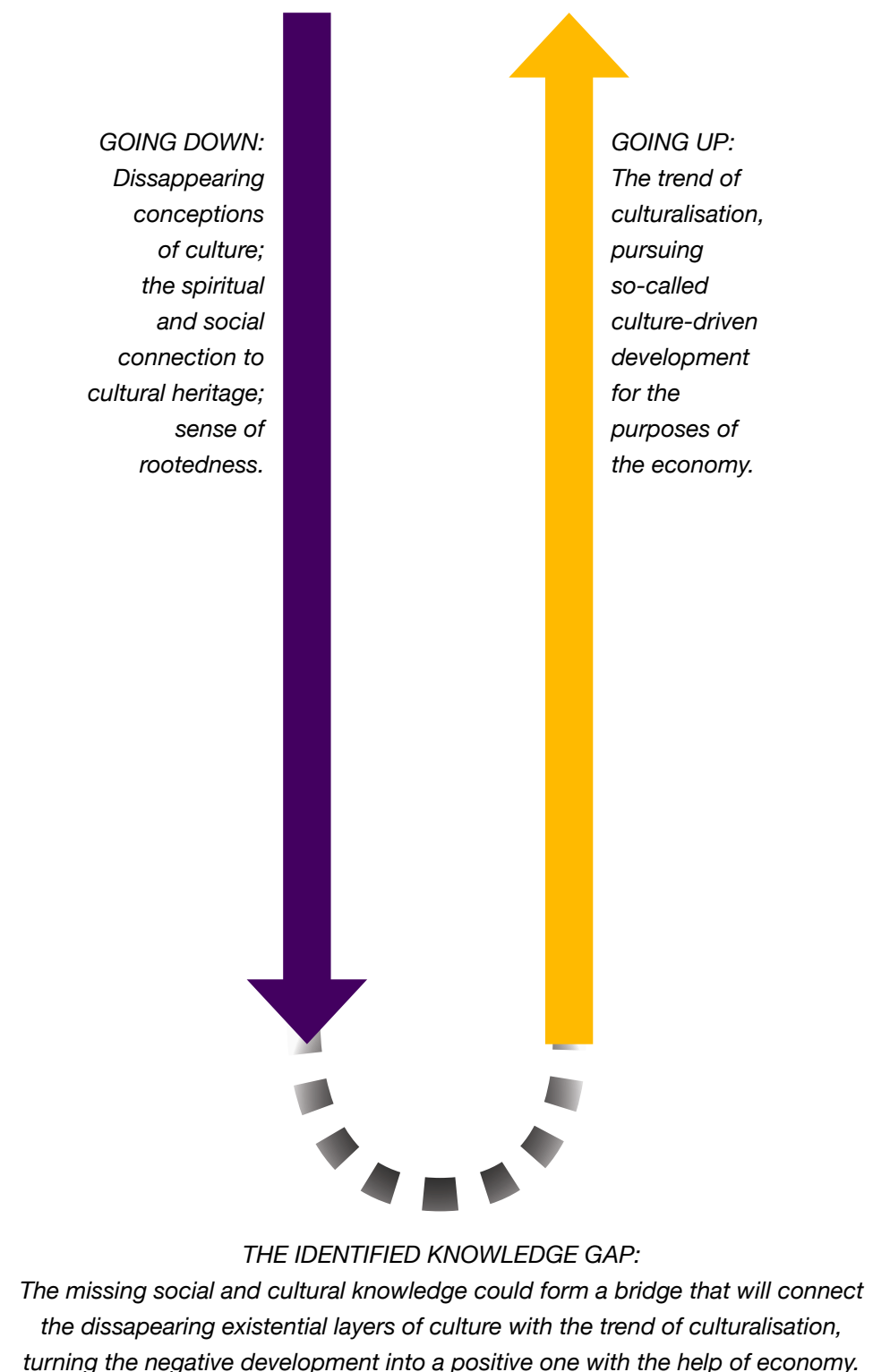
'studying the complex relations between the cultural context (including the specific socio-economic patterns and related cultural norms, values, traditions and attitudes) and spatial planning as an operative instrument of territorial policy in a more comprehensive way' (Knieling, Othengrafen 2015).

Hence, it is a call for defining the terms on the basis of which development is being embraced.

The factor that unifies all of the above literary discussion on spatial planning and cultural values boils down to the fact that whether wanted or not, it is not clear how the intangible aspects of culture can be harnessed and cultivated for post-modern, globalised and multicultural society; there is an evident gap in knowledge. As noticed in section 0.3. Conceptual Framework 'culture' is fully a qualitative concept, and due to that, it is impossible to master through facts, figures, numbers and place names. New social, cultural and spiritual knowledge will be needed. The findings of section 1.1. match the following needs identified in section 0.1. Relevance:

- 1. The need to find new skills & new forms of knowledge.**
- 3. The need to increase professional activism.**
- 6. The need to defeat monomindset of monoculture that leads to disposable urban environment (see pictures on the right).**

**Figure 4: The Two Societal Currents**



## 1.2. Architectural research — multiculturalism

### *European integration process as the driver of change*

Multiculturalism refers to the field of studies that observes society from the point of view of power structures, majorities and minorities. Multiculturalism hence, explores power mechanisms in relation to cultural diversity. Further on in the thesis, 'multiculturality' will be used to refer to condition/s that foster and nurture the peaceful coexistence of cultures. The category will not differentiate cultures based on ethnicity, as it would be a definition too narrow and too easy to handle for the servants of the power structures. The work discusses broader social and individual capacity to manage cultural diversity and to encounter otherness: 'Taking care of minority cultures is always the responsibility of the majority', Tarja Halonen, former President of Finland, has stated (Halonen, 2017). Hence, the multicultural focus of the work is more oriented towards the majority than any cultural minority.

In 2007, the world experienced a turning point. The report by the United Nations Population fund declared that for the first time in history of mankind more than half of the world's population resides in urban instead of rural areas. The increasing mobility of people and ideas is and will be concentrating in cities and there seems to be no way of turning back the wheel of development. Simultaneously, another report by United Nations (UN-HABITAT) estimated that by the end of 2007, there would be more than a billion slum-dwellers by the end of 2007, who are economically worse off than rural peasants. A survey for the UN member governments carried out in 2003 highlights that the 'vast majority' of the governments would wish to reverse the wheel of development and send people back to rural areas (Quigley, 2008).

The rapid pace of societal development is increasing social tensions and putting pressure on public structures to deal with cultural diversity. Rising waves of social resistance predict social nausea and people's lack of tolerance towards growing groups of marginalised communities. This, in the end, is a rather natural lack of tolerance. A person willing to share his home with a marginalised individual is most likely to be marginalised himself, lying or an

extremely peculiar person. The real violence is being carried out by the tolerant authorities (Baltzar, 2014), who force-feed people acceptance and yet, at the same time systematically resist efforts that would contribute to the harmony of cultural diversity. Despite the fact that urbanisation has been a global trend for decades,

'[A]uthorities have been slow to recognize the pioneering role of artists and creative types and reluctant to discuss issues of race that, in many cities, are at the heart of urban problems.' (L'hereux, 2015)

There is heated debate about the nature of societies as a result of migration. According to Howard Duncan, there has been a change of attitude from perceiving immigration only in negative light towards a potential enriching resource for the societies. However: 'There is an education process which is sorely needed, starting in schools but including a more responsible attitude on the part of the media' (Lewis, 2006). The public dialogue is gaining reckless dimensions all across the European Union. In the recent presidential election in the Czech Republic, the question of six asylum seekers went before any other topic, even the historical and the most difficult 'Gypsy question'. One of the reasons behind the public confusion in regards to multiculturalism, may well be the fact that multiculturalism and immigration are often being discussed in the same context, although the two are distinctively different phenomena:

'[M]ulticulturality should be understood primarily as the preservation of the cultural heritage in Europe, and beyond on a global scale. Gaining a command of the European social and spiritual cultural heritage before physical culture creates a basis for the multicultural construction project of this continent. Multiculturality is the best cure for uncontrollable immigration. There is no European cultural heritage without blossoming cultural diversity.' (Baltzar, 2018)

The inconsistent mixing of the two concepts, alienates the focus from local and historical multicultural problem areas and hence, our societies' capacity to manage diversity.

In the 21st century, growing social pressure has raised cultural diversity management to be a more conscious agenda of the European Union. Cultural variety is seen as an important characteristic, and its maintenance as one the main challenges of

the future (During et al. 2009). Controversially, cultural policies are not recognised as a potential area of common European regulation by the European Commission; culture is seen as too varied and diverse to be governed by common policies. The academic critique protests that intelligently applied, 'enforceable and tough anti-racist and anti-discrimination standards' have to apply throughout the EU to enable diversity to flourish constructively (Lewis, 2006). Despite the promising statements that blossom in policy-making papers, culture and multiculturalism alike are left upon the member states to handle. As a result, questions related to culture are placed on a secondary platform in all sectors of the society. The fact that even the most recent Roma Integration Policies of European Union do not recognize 'culture' as a key area of integration processes, reflects in-depth the current situation (European Commission, 2012).

The apparent contradiction between public policies and action that has been carried out has not remained unnoticed in the field of spatial planning practices either:

'The cementation of ethnic diversity in some planning districts and the increasing overall segregation in the region contrast sharply with the longstanding political rhetoric concerning the importance of fighting segregation and fostering spatial diversity' (Harsman, 2006).

Due to the accelerating concentration of urban problems in urban areas, one can no longer follow the principle of 'out of sight, out of mind'. We speak of segregation:

'the separation or isolation of a race, class, or ethnic group by enforced or voluntary residence in a restricted area, by barriers to social intercourse, by separate educational facilities, or by other discriminatory means (Merriam-Webster, 2018).

Yes, segregation is highly unwanted:

'the idea has arisen that highly segregated, socially and culturally less integrated cities, do not match the newly required city profiles. On the contrary, these cities would exacerbate urban poverty and deter skilled people from settling there' (Harsman, 2006).



# 1 Literature review

## ***From policy-making to planner's point of view***

Urban planners and architects seem detached from questions related to cultural diversity: 'A silence so systematic cannot have been born from lack of knowledge only, although, without a doubt, it forms part of it as well', reflects Kimmo Lapintie in an article dedicated to the urban planning taboo called 'multiculturalism' (Lapintie, 2014). The Swedish scholar Ann Legeby has paid attention to the fact that urban design and town planning are rarely discussed in anti-segregation initiatives. According to Legeby, architectural issues prefer to focus on housing policies, although

'social and ethnic segregation, unequal living conditions, and unequal accessibility to services and the labour market are commonplace and considered major social problems' (Legeby, 2010).

In recent years there have been efforts to fix the previously mentioned silence, following the global trend. Unfortunately these efforts have all been too stuck in the marginalised nature of multiculturalism to consider the needed contributions from the majority culture. This academic dialogue remains too much in the margins to be able to consider achievement of equality. According to an official definition by the European Commission; integration is a process of two-way adaptation. Yet mostly, recent academic studies in Finland discuss a one-dimensional need for change (Tenho, 2008; Maununaho, 2006; Virkkala, 2010; Nuutila 2012; Virtanen 2005). Despite the recognition that the majority needs to adapt to the cultural diversity, there seems to be no seen need for in-depth cultural adaptation from the point of view of the majority; nor does there seem to be understanding of what this cultural adaptation could be.

Katja Maununaho has discussed conditions for immigrant integration. According to Finnish sociological studies Finnish people feel that immigrant neighbours are too loud. Most of this loudness has been explained by the congestion of the apartments, which is seen as the reason why immigrants produce noise. The studies conclude that weak soundproofing can be seen to be the greatest obstacle preventing the birth of social relationships (Maununaho, 2006). Pointing at physical structures as the key reason behind non-integration is absurd. It is also in strong contrast with our

history. Has the grown size of apartments in some way increased the social capabilities of Finnish people? On the contrary, there is an increasing disease of loneliness invading our society. Did it not occur that minority cultures are by nature more sociable and possess more temperament and character? Perhaps it is in the culture of certain minorities to express emotions out loud, which would be a much more likely reason for 'noise'. Just like in some cultures, the saying 'I will kill you', can simply be a casual, daily expression of love, even when shouted. With the same measures, it is quite understandable why the majority, do not produce that 'noise'. Majority visit therapists instead.

The findings of the Finnish studies about Finnish multiculturalism should direct attention to the Finnish majority: why are Finns easily disturbed by the sounds of life, drama and caring? Does it not imply that Finns lack the capability to live our own lives? That Finns are restrained perhaps by a cultural trauma of poor self-esteem? What about minorities, who must listen the sounds of fighting and quarrelling of the drunk majority, on the other hand? Is it also caused by the structure of the walls? The complete collection of vintage Suomen Filmitellessä (SF Film) films from 1934 to 1963 implies that the Finnish people have also been a lot more noisy and expressive not many decades ago. The silence known today is a rather recent cultural feature that begins to appear in Finnish films in the early 1960s, changing significantly their nature and atmosphere. The multicultural research should discuss why the majority have become silent. Kristiina Rinkinen has reflected on how to bring forth the voice of the silent in regard to a multicultural cityscape. (Rinkinen, 2010) What if, the silence is the result of our current concept of adaptation – of cultural minorities learning the customs of the majority?

## ***When it has already gone wrong***

There is an extensive amount of research literature about the non-functions of multiculturalism internationally. Various studies (Biterman, 1994, Harsman and Quigley, 1995; and Murdie and Borgegård 1998) have demonstrated that since beginning of the 1970s segregation as a phenomenon has reinforced itself. Contributions to the cementation processes have been given

by factors such as immigration, housing and land-use policies (Harsman, 2006). Studies have demonstrated strong evidence that socio-economic segregation is an emerging problem in European cities, and closely related to rising income inequality (Van Haam, 2006). It is known that segregation as a phenomenon has little to do with the affluent classes (Hanson, 2000), which may be the reason behind the fact that segregation rates of cities do not directly correlate with their economic performance: 'no clear association was identified between the level of social spatial segregation and the attractiveness of a city for businesses or those who are working in these businesses' (Musterd, 2016).

Segregation can also be used to define the isolation of the richest class into special urban districts, and for example, the segregation of gifted children into accelerated classes. The scale of separation is seen to be the critical factor in defining when the fine line is crossed and spatial segregation turns from natural into negative phenomenon, in both ends. Yet it is known that the most severe impacts of segregation, 'disabling effects caused by urban design ideas', challenge the part of the nation that is in the weakest position, the least powerful and in the greatest risk of becoming marginalised: children, elderly, sick and disabled as well as the unemployed (Hanson, 2000). According to van Ham, existing literature on the neighbourhood effect (individuals' living environments influence on life) suggests that 'living in poverty concentration neighbourhoods can have negative effects on individual outcomes such as health, income, education and general well-being' (van Ham et al. 2012).

Especially groups belonging to non-Western minorities suffer from negative neighbourhood effects (van Ham et al. 2006). The Dunedin study, carried out by the University of Dunedin in New Zealand, has demonstrated why the phenomenon of segregation should deserve more attention from the point of view of individual citizens. According to the study, individuals who have negative experiences of segregation when growing up, keep on suffering from those effects even in the case of overcoming obstacles and gaining success in life. As an example of the symptoms may be permanent state on inflammation in one's body, which is health-wise considered to be equivalent to smoking a pack of cigarettes a day (YLE, 2017).

The previous studies primarily discuss the symptoms of malfunctioning multiculturalism rather than the reasons behind the disease. An American clinical psychiatrist presents a relevant statement: 'the true wounds of landscape cannot be mended, unless the disease itself, instead of its symptoms, are being cured' (Fullilove, 2012). According to Baltzar, focusing on symptoms instead of the disease is one of the key structures maintaining cosmetic multicultural actions in Europe and a way to direct financial resources (earmarked for multiculturalism) into the pockets of either the majority or to minority activists acting on behalf of the majority (Baltzar, 2012). In academic planning literature, some studies have focused on the features of built environment that have influenced the birth of the phenomenon.

Ann Legeby has demonstrated that segregation is more about accessibility, the properties and relationships of places, rather than their geographical distances. For example, segregated areas and environments can be found right next to city centres (Legeby, 2010). According to Legeby, what results in either successful or unsuccessful urban planning and design is greatly down to the capability of planners to consider the different potential and properties of each place: accessible and connected areas translate to increased levels of employment (Legeby, 2013).

The literature discussing spatial planning policies, the aim of which is to tackle the roots of the segregation problems can be categorised into place-oriented and people-oriented policies. The place-based policies focus on upgrading deprived living areas:

'by demolishing low cost (social) housing and rebuilding more expensive rental and owner occupied housing the socio-economic mix of households can be influenced.' (Van Ham et al. 2016)

However, there is evidence that shows that the effect of the place-based policies is relatively short-term and doomed to fail. The investment in the tangible environment can barely, if at all, influence the quality of life of the residents, which is why it is a matter of time before the situation will revert back to the starting point. People-based policies, on the other hand, focus on education and job opportunities aiming to create more sustainable change through ingrained methods (Van Ham et al. 2016).

One study has demonstrated that segregation seems to have a special connection with welfare-state policies, which imply that 'social democracy as the main driver of those policies is not sufficiently taking account the complexity of the urban phenomena'. In Norway, some unexpected findings demonstrate how, in fact, conservative politicians managed to create opportunities for residential integration by promoting a more differentiated physical landscape (Wessel, 2000). Earlier analyses of urban factors, which affect and influence segregation processes, indicate that the solution/s require other than physical-material means. The planner's capability as well as educational and social questions must also be considered.

### ***Fundamental forces***

It has been demonstrated how consideration for cultural diversity vanishes from the lofty goals of the regional strategies into practical life (Lapintie, 2014; Harsman, 2006). This, of course, indicates that there is no true commitment to understanding issues of cultural diversity, and instead areas more familiar to the decision-makers, authorities and planners are prioritised. A deep shift in the mind-scape would be needed to overcome this loss of culture. Kimmo Lapintie examines the roots of the problem, reflecting on the reasons behind the silence. By silence Lapintie refers to the absence of multiculturalism in urban planning processes. Lapintie explores the two dominant urban planning traditions and their fundamental disregard for cultural values: functionalism and biopolitics (Lapintie 2014).

According to Michel Foucault, biopolitics is a way '....to rationalize the problems posed to governmental practice by phenomena characteristic of a set of living beings forming a population: health, hygiene, birth rate, life expectancy...' (Foucault 1967). Biopolitics interprets human activity through numbers based on biological status cutting out social and cultural layers. The danger lies in its characteristic nature to massify living creatures leaving no space for cultural diversity, the social and cultural differences of individuals, communities and societies. Similar to biopolitics, the philosophy of functionalism considered the physical and material needs of men, whilst forgetting the social and cultural. Despite the

fact that the modern movement permanently influenced the social cityscape of Western societies, the socio-cultural change itself was never amongst the movement's key objectives of 'air, son, lumière' (Lapintie, 2014). Both functionalism and biopolitics have had a close connection with the concept of a common European identity and the so-called average individual.

The idea of European citizenship promoting common values was first introduced in the Maastricht Treaty:

'Presenting European citizenship as a supplement to national citizenship, the "European cultural model" accepts both cultural diversity and the defining of a shared cultural entity. In applying the concept of European citizenship, the aim of the EU's cultural policy is to bring out the common aspects of Europe's heritage, while respecting cultural, national and regional diversity' (European Commission 2002).

Like biopolitical and functionalistic ideas, the common needs are used to refer to physical and material needs, while bypassing the spiritual, social and cultural needs of human beings:

'In our present age, the disregard of spiritus in this broad, yet fundamental change, one vastly more encompassing than the chemical contamination of the atmosphere, makes our life less healthy, even difficult to bear. Everything including the self-objectified and reduced to the matter, while places become coordinates in a GPS maps reinforcing the consumerist and nihilist tendencies of the societies.' (Tabb, et al. 2005)

In order to fully examine and understand the deepest roots that subconsciously govern and dominate the thinking of what can be described as a western planner, one may need to consider influences of colonialism that still occur in postmodern society. Even the basic educational material of social psychology that forms the basis of intercultural education tends to view cultures as either 'collectivist' or 'individualist' (Gregg, 2007) using frustratingly simple-minded stereotypes as educational tools. The 'collectivist' or 'individualist' cultures are seen to produce either 'egocentric' or 'sociocentric' individuals. 'Individualist' cultures are seen to give a platform for 'independent' individuals. Moreover, the 'egocentric'



# 1 Literature review

beings are seen to act upon their conscience, whereas mostly, non-western individuals are seen to behave on the basis of social shame. Among others, Turkish psychologist Cigdem Kagitcibasi has demonstrated that collectivism in some social spheres is quite compatible with individualism in others. According to Gregg Gary this critique, has not received a substantial or proper platform (Gregg, 2007). Citing Erich Fromm (1969), it is 'our pursuit of illusory freedom that deprived us the ability to utilize our actual freedom.' Perhaps the same quote could be used to define the illusory independence of the 'individualist' cultures that grow individuals to consider themselves only and without the mental support, strength and resources of one's community, leave the bare people to the mercy of the market forces.

According to Baltzar, the elite's false superiority complexes in modern Western societies derive from lack of identity: 'Inferiority complexes, emotional, intellectual and mental pollution, arise from alienation in class society, the lack of status, community and the loss and denial of identity.' (Baltzar, 2014). Former professor of Charles University, director of the Institute of International Relations Prague and current political secretary of the Ministry of Foreign Affairs of the Czech Republic, Petr Drulák concurs with Baltzar's critique of 'the western tendency [to disregard empathy and respect when promoting human rights - and by-doing-so, making things worse than they were originally]' (Drulák, 2014). Drulák emphasises that international politics has many examples of an inferiority complex turning into aggressive and dangerous threats to mankind, pointing to the birth of terrorism:

'If we really want to eradicate this evil we have to be aware of the social conditions in which this evil came into being. An inferiority complex of these people, which is to some extent also caused by the acts of the West' (Castén, Koittola, 2015).

The overdominance of physical-material culture and inferiority/superiority complexes may be closely connected. Spiritual and social values are internalised and outlast those of a physical and material nature. Physical and material values may suddenly cease to exist: the situation in a society may change, stocks may dive, or a person can be fired from a job that has maintained the façade of a proper citizen for decades. A sense of integrity bound to physical-material values is feeble and fragile. Most importantly, it is not under

the control of the individual. One sudden change, independent of the individual, may permanently jeopardise or wreck one's faith in one's own value. Inferiority and superiority complexes also prevent one from taking a look in the mirror and exploring both successful and unsuccessful features of cultural diversity management in our recent history:

'Europe has always been multicultural by practice, but multiculturalism has not been bound to social structures such as politics, jurisprudence, bureaucracy, education and employment' (Baltzar, 2014).

## ***A focus on the recent history***

The spatial planning literature that discusses migration seems to ignore or forget local multicultural perspectives. In his article *Kotouttamispolitiikkaa meillä ja muualla*, Pasi Saukkonen (2008) claims that Finnish integration policies are relatively new: 'It means that Finland has the possibility to avoid the integration mistakes that European countries have made after the Second World War', as if Finland did not possess a history in integration of minorities. The need to be free of mistakes indicated collective and poor self-esteem.

After the Second World War more than 400,000 people had to abandon their farms and homes in Karelia and approximately 120,000 apartments (roughly 1/10 of the entire housing stock) had been destroyed, or left in occupied territory in Finland. The Finnish people were, in comparison to other European states, the most efficient in inhabiting migrants. The key objective of the process was to place migrants in environment as similar as possible to the one they left behind — the reason why reconstruction efforts mostly concentrated in the countryside, where 150,000 new properties were established. Temporary solutions were avoided and sustainability was the key objective. By 1955, 250,000 apartments had been built in Finland after war period (Nikula, 2005). The question remains, were the evacuees, the second-class Gypsies, the reason behind these manifestations of gratuity?

According to Riitta Nikula, the social policy argumentation had originated from the strong, societal will to 'make amends' referring to soldiers' experiences at the front or to 'pay the debt of honour', despite the overly predominant faith in material security (Nikula, 2005). These statements reflect that the great social wave of empathy, the power behind the voluntary organisation of civil society, in which also many noted architects and planners participated, was the result of patriotic, nationalist ideas that appealed to a common identity and sense of integrity. The settlement of evacuees was more likely a by-product that was managed successfully alongside the major social reconstruction project. The idea may also resonate with similar findings of three studies that have demonstrated that there is a connection between affirmation of personal integrity and increased level of concession making (reduced resistance) in negotiation (Cohen & Sherman, 2007).

The previous note would be in balance with the fact that prior to reconstruction, Finland, like all other European countries was a participant in one of the darkest tragedies of recent European history, the Holocaust. Yet, a vast majority of European citizens, Finland included, are not aware that in addition to the faith of the Jews, there was also the Roma Holocaust that eliminated more than half of the European Gypsy population in World War II. The same sense of nationalism and patriotism that resulted in the evacuee integration as its by-product, was only a few years before the very same force that Hitler found very useful in achieving the objectives of the Third Reich. Finland, on the other hand, needed the German forces to fulfil the dreams of a Greater Finland (*Suur-Suomi*) (Kirves, 2014).

In 1942, the Finnish Police Gazette wrote:

'Since the Gypsies are now Finnish citizens according to our constitution, which does not make any distinctions in matters of race, the Association of Local Police Chiefs has not been able to make any direct proposals for legislation to solve the Gypsy problem with radical means. In any case, however, the Association feels that it will be outright harmful at least for a long while to assimilate this suspicious ethnic group with its predominantly bad traits.' (Finnish Police Gazette, 1942)

In 1943, the plans had elaborated and the Finnish Police forces were planning on establishing the Lappajärvi labour camp for Gypsies:

‘At the beginning of the present year, the Council of State [government] authorised the Centre for the Maintenance of Karelian Evacuees to organise for experimental purposes a labour camp for Gypsies belonging to the evacuated population and to pay the resulting costs from funds appropriated for the maintenance of evacuees.’ (Finnish Police Gazette, 1943)

Undoubtedly, this mindset influenced the background when the Gypsies were settled in low-profile, low-status neighbourhoods in 1970s and 1980s in Finland. The previously discussed neighbourhood effect was fatal and resulted in the gradual assimilation of Gypsy culture: a similar process that is now in progress with immigrants.

‘I still recall the time my parents bought our first home with the child benefits. It was a culture shock. For the first time ever, I heard swearing, I saw women get beaten with logs, drinking and quarrelling. The wandering life I lived in my childhood was socially very rich and filled with love, despite it being poor in material sense. My parents were highly cultivated and respected members, especially among the upper class of society. The misery of the wandering nation began, when the Gypsies became urbanised and adapted to white customs.’ (Baltzar, 2018).

The racial purification goals do resonate with the objectives of extreme performance today. When discussing the systematic silence in regard to multiculturalism in planning, Kimmo Lapintie expresses concern over continuously strengthening ideals of extreme efficiency and calls for the intervening of forces such as cultural relativism, culture liberalism and humanism (Lapintie, 2014). The genocides carried out in the Second World War were at the time a legal process; the result of authorities, politicians and influential representatives slowly growing to tolerate, adapting to hate speech and most importantly, remaining silent, alike today.

### ***Contemporary identity formation***

Cities struggling over victorious identities in order to attract the creatives, the modern nomads, will need to grasp the essence of postmodern identity formation (despite the public critique and verdict on Florida’s theory, it seems rather likely that Florida accidentally stated out loud the practice already carried out by most cities). In sociology, home and identity have been seen to possess an intimate connection. The home consists of concepts such as a sense of rootedness, safety, security, privacy and comfort that are essential to the identity of individuals (Duyvendak 2011; Tuan 1980). Yet, today the home is about to abandon its traditional borders.

Living alone is a global and growing phenomenon, even in communities, in which it defines moral order of the community/society. Yet, the sense of community remains stronger among many minority cultures than among majority cultures (Baltzar, 2018). The housing stocks continue to fulfill a single user household growth, disregarding, on many parts, diverse cultural needs, such as those of Muslims’ that concern with privacy and hierarchy of places within a household unit, as well as extended families (Hewidy, 2009). The attitude towards living alone is black and white. It is either seen to point towards an ominous future or alternatively, to represent new freedom and opportunities. Finland and Sweden are among the leading countries in this course of development (Jamieson, Simpson, 2013). In Finland recent research projects present strong views on loneliness that claim that it has become a central well-being and health issue affecting both physical and mental health (Argumenta, 2018; Helsinki Challenge 2017).

It is not clear how citizens, communities and societies are able to adapt and survive through the fundamental change of deeply rooted traditional values and establish a new sense of security via online interaction: ‘deterritorialised identity and post national citizenship somehow change the relationship between the citizen and the state’ (Jacobson, 1996). Does a deterritorialised, perhaps even mobile, sense of identity necessarily signify weaker identity? Under the current circumstances, it seems, yes. Terrorist attacks and violent school killings are alarming clashes. They depict a world, in which indifferent soul-searching (or lost souls) and contemporary identity formation produce anxiety and distress, and societies have not yet found measures to prevent them.

These signs should encourage us to abandon neglect, apathy and disinterest towards the questions of diversity, also within the majority. In the search for the new mobile and place-detached construction of contemporary mobile identity/identities that would be capable of adapting to a constantly changing environment, cultural encounters without a feeling of insecurity, the societies would benefit greatly from the socio-spiritual identity construction of the European wanderers, the Gypsies. They have ultimately been people, who have survived through hundreds of years of constant persecution, hunting, threats, and a rapidly changing destabilised environment, whilst maintaining a strong sense of identity, integrity, a sense of respect and belief in mankind without radicalisation, fostering hatred or turning to armed conflict. Similar implications, though evidently with different cultural features, may be found among homeless, who ‘employ creativity and resilience to meet their physical, cognitive and emotional needs for a home’ (Kusenbach & Paulsen, 2013).

According to Richard Lewis, soul-searching and questions of identity cause conflicts that are fundamentally a struggle for resources (Lewis, 2006). Whether one agrees or not with the latter notion about resources, strengthened identities would certainly lead to emancipated human capital that individuals naturally possess. Increased capital would increase resources and hence decrease the fight over them, resulting in more peaceful and secure societies.

### ***Conclusions***

To conclude the review of section 1.2., the main obstacles and challenges that prevent post-modern European society from managing cultural diversity in urban planning relate to the problems of physical-material culture. There is a need for tools that represent intangible human capacity, alike the key findings of the previous section confirmed.

I have had the possibility to carry out dozens of interviews with Veijo Baltzar, during which I have formed an understanding of the culture being among one of the world’s highest in socio-spiritual aspects: in the men’s relationship with nature, in the relationship



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of parents and children as well as in the relationship between men and women. One may state that the culture of the largest European minority group represents the opposite end of the overly dominant material-physical culture of the mainstream today. Perhaps it would be an appropriate time to get acquainted with it and welcome its potential contributions that hide under the terrain.

The old Gypsy culture, as opposed to contemporary and urbanised Roma culture, serves as a demonstrative example, for it has inhabited the margins of the European societies for more than 500 years. The pool of resources remains at reach:

‘The society turned down our contributions. It had no use of our sense of psychology, trading skills, knowledge of nature, animals, men, creativity and craftsmanship. Now due to its dominant traits, majority culture is growing thin. It has been left without skills to preserve and secure the continuum of European identities in the pressure of globalisation. If majority cultures wish to maintain their cultural independence in the pressure of globalisation, it must now turn to the cultures that it has systematically ignored over centuries for help.’ (Baltzar, 2018)

One may ask, how does the previous depiction about not welcoming available resources contradict with the current procedures that immigrants must go through when arriving to a new country, such as Finland? When highly educated people must accept the position of a cleaner?

The findings of section 1.2. match the following needs identified in section 0.1:

**2. The need to practice professional morals; to care more.**

**4. The need to increase multicultural competence & intercultural interaction skills: to hear, to see and to feel more.**

**6. The need not to manage it all alone.**

## 1.3. Other research — (multi)cultural competence

### *Towards the Other — potential contributions*

In 2010 UNESCO celebrated the International Year for the Rapprochement of Cultures aiming at ‘promoting reciprocal knowledge of cultural, ethnic, linguistic and religious diversity’ and ‘intercultural dialogue and mutual understanding through creativity and the arts’ (UNESCO, 2010). Intercultural competence is a key question of the 21st century and in the *esprit du temps*.

The section discusses the meanings of cultural values from the point of view of the individual planner. It explores the factors that influence the individual planner’s ability to encounter Otherness in professional practice: ‘Individuals’ personal identities or public roles are often significant in relationship to their philosophies of life, or ways of being and therefore capacities to develop personally and professionally’ (Thornton, 2012). The chapter discusses the elements that influence our understanding of ourselves: ‘it is in the confrontation with alterity that the Self gradually shapes its characteristics. The consciousness of the individual and of its limits starts at the border of the Other.’ (Marquez, Biscaia, et al. 2012). It will begin with a journey to encounters with the Ultimate Other represented in the arts.

Aesthetic experiences are recognised for their capacity to rise beyond the every-day experiences; their nature possesses characteristics that are detached from one’s regular sense of existence. Artists are able to convey aesthetic experiences:

‘the artists’ encounter with life, give rise to aesthetic emotions in the audience. These emotions are not considered to be part of ‘real’ life, but evoked in the consciousness of the audience’ (Alexenberg, 2008).

According to a theory by Ānandavardhana (820–890), the author of *Dhvanyāloka*, a work articulating the philosophy of ‘aesthetic suggestion’, an aesthetic experience is beyond worldly pain or pleasure. Its nature is universalised and, therefore, selfless (Masson, 1970). According to Alexenberg ‘the selflessness signified

by the aesthetic experience comprises of disinterested or detached contemplation of beauty.’ In this way, an aesthetic experience possesses a transcendental characteristic, being of a higher order in comparison with the ordinary phenomenological experience (Alexenberg, 2008). In the field of neuroscience (neuroaesthetics) art has been considered as the most complex and sophisticated product of our brain: ‘Art represents an extreme attempt to give form to emotional and sensory experiences, art is the compensation for our incapacity to reach perfection’ (Lumer, 2013).

The higher phenomenological and universalised quality of aesthetic experience has a key link with intercultural competence. Recent research has shown that encountering a different culture is experienced as more negative in every-day situations than when compared with e.g. festive occasions (Honkasalo & Souto & Suurpää (ed.) 2007:52). This is understandable considering e.g. states promoting mutual cooperation and interaction with each other; without exception the occasions represent high-level diplomatic festivities and the interaction always occurs between the highest representatives.

The nature of aesthetic experience itself comprises otherworldly, uplifted elements that facilitate and foster intercultural dialogue directly. In addition, engaging personally in aesthetic experiences promotes intercultural dialogue indirectly. It enables individuals to grow to their best potential and to the best version of themselves by fostering inner growth and spiritual cultivation through encountering the Other. The more contact one has with aesthetic experiences, the more knowledge one possesses of oneself and simultaneously, the Other. Hence, it is reasonable to discuss and view our understanding of ourselves in the context of aesthetics. An aesthetic experience represents a prototype for meaningful experience (Roald, 2013). What is meaningful for an individual (or community or society) depicts one’s values, the pillars of one’s existence. Hence, artists, who are able of conveying these experiences, have an important task of transforming, evolving and expressing contemporary identity/identities:

‘the authentic artist and architect must engage in an ideal world... ...only the architect who projects his ideal client and ideal society as he designs, can create buildings that give mankind hope and direction’ (Pallasmaa, 1995).

In other words, artists provide people with meanings through aesthetic ideals: a greater purpose for being. The representations of the ideal, detached (Other) existence/s tell us who we are. In addition to values, the field of aesthetics is strongly bound to morals — what is considered good and virtuous — and on the other hand, what is not. ‘Aesthetics is the mother of ethics’ (Joseph Brodsky, 1987). The questions of personal identity of an individual are linked with its special location in the intersection of metaphysics and morals (Brian, 1998); they are deeply ingrained in the functions of any community or any society, whether conscious or subconscious.

### ***Powerful aesthetics***

At the turn of the last century psychology rediscovered ‘culture and its influence on emotion, thought and self’ (Roald, 2013). According to Roald, even though it is known that art can influence who and what we are, ‘the study of art’s impact on the mind has struggled to be recognized as a centrally important field within the discipline of psychology’. Yet, throughout history, it has been in the interest of rulers or powerful families to foster and pursue the mobilisation of the material and cultural resources of a nation or place historically (Cohen, 2008): ‘[T]he marriage of arts and politics reveals powerful agendas regarding identity’ (Singh, 2010). What if the lack of art and cultural values may also reveal powerful agendas in regard to the pursuits of the societies today? Such systematic and comprehensive opposition to cultural values can only be promoted by individuals, whose capacity to experience aesthetics has significantly withered and hence possess no experiential knowledge about its importance for personal identity (cf. Sen’s capability theory on developing economies and cultural resources).

According to the Nobel prize-winning poet Joseph Brodsky:

‘Being the most ancient as well as the most literal form of private enterprise, aesthetics fosters in a man, knowingly or unwittingly, a sense of his uniqueness, of individuality, of separateness — thus turning him from a social animal into an autonomous <<I>>’.

Perhaps, there is currently a conscious pursuit to turn the autonomous I back to a social animal, to deprive individuals the possibility of independent thought, thus, freedom: ‘The more substantial an individual’s aesthetic experience is, the sounder his taste, the sharper his moral focus, the freer — though not necessarily the happier, he is’ (Brodsky, 1987). Yet, it is not clear, if this development is driven by the richness class of the world or if it is established by the less culturally conscious classes of society, who have been granted more power to steer the wheel of development and who remain reluctant or are perhaps in an active war against spiritual cultivation.

According to Alexander Baumgarten, the father of the independent school of aesthetics (in the 18th century), the field can be perceived as an area of sensitive information. Baumgarten referred to species of knowledge that is connected to direct sensual experience and the intuitive way comprehension. It supports the richness of intuitive experience, the essence of which is evidently lost when broken down to analysis (Mattila, 2003). Immanuel Kant, the best-known theoretician of modern aesthetics, makes even more comprehensive distinction between aesthetic experiences and knowledge. According to Kant, when imagination produces an intuition out of an observation experience, the mind is incapable of oppressing an aesthetic experience to any concept. In his view, this is the essential difference between knowledge-based judgment, and another based on aesthetic experience, which are considered to be separate concepts. Kant claims that there is no knowledge basis or set of rules for producing aesthetics, as the creation of beauty is always the act of establishing something totally new (Kant, 1952). Yet, new being always dependant on old, there must be a correlation between the two — perhaps the level of development and elaboration of the old?

While there are distinct similarities between Western and (traditional) Eastern philosophers’ perceptions of aesthetics, the ability to receive aesthetic experiences seem to be more ingrained in the Eastern ideas, while the nature of aesthetic experience is discussed in a more autonomous, context-detached phenomenon in Western philosophy. According to Mel Alexenberg (2008), the first ever discussion about the nature of aesthetic experience appeared in Bharata’s *Natyashastra* (academics believe that Bharata was a Hindu tribe, inhabiting the region of modern Punjab, who governed

during the Bharata dynasty in the second millennium B.C.E.), ‘a repository of traditional wisdom on performing arts of drama, dance, and music’. In Bharata’s view, an aesthetic experience is the experience of immersing oneself in the act of experiencing artistic presentation or representation by excluding all else. Bharata’s depiction clearly stresses individual capacity to receive and to experience aesthetics. Once again the dimension of Otherness or selflessness is brought up. These features may be one critical factor that separates Eastern and Western artistic traditions, if wishing to make such extremely generalised categories for the purpose of providing examples.

### ***East meets West***

The differences between the Western and the Eastern schools of thought may become most evident when considering the differences of the artistic practices rather than theory. Matthew Isaac Cohen, a scholar of Southeast Asian performing arts has articulated and generalised the basic characteristics that separate the Eastern and Western theatre traditions (see page 34). Reflected from the Western perspective and point of view, one could outline that in the Eastern tradition the meaning is ingrained as much in the sound of the word as in their rational-logical meaning as is understood by Western individuals. The Western audience is mostly concentrated on evaluating the achievements of the performers remaining as ‘outsider’ and keeping distance from ‘aesthetics’ taking place on stage. The Eastern audience (in historical sense, not considering modern Western influences in east), on the contrary, has tradition to experience the play immersing oneself into aesthetics and in this way, becoming an active participant and a facilitator of the aesthetic process, rather than judging or evaluating it.

On the basis of Cohen’s analysis one could conclude that the Eastern theatre experience seems overall closer to the core nature of aesthetic experience whether evaluated the from Western or Eastern point of view. Perhaps the same generalisation could apply to other artistic disciplines as well. It also seems that aesthetics of life have been granted a remarkably more central position within the Eastern cultural circles in comparison to west, where the aesthetic school struggles to be recognised. Furthermore it seems that in



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the west, maintenance of aesthetic expression has been due to talented individuals rather than a strong and deeply rooted cultural representation of metaphysics.

One ought to possess more experiential competence and expertise from the Eastern cultural spheres to make conclusive statements related to social aesthetic structures. However, perhaps a more thorough exploration on Eastern aesthetic traditions that most likely have a set of rules and a knowledge basis for artistic disciplines could shed more light on the conditions and prerequisites for creating aesthetics. In his article discussing aesthetics (1985), Juhani Pallasmaa quotes Alvar Aalto, according to whom experiencing beauty is related to instinctive, natural joy such as a joy to create:

‘it is related to all intuitive actions. What is worse, contemporary, and especially Western human being, is to such extent a result and creation of systematic decomposition that natural consciousness and spontaneous receptivity are in a disadvantaged position.’

The problematic brought up by Aalto has been considered to be one of the key issues eroding Western culture: technical—pragmatic knowledge capacity has become the measure of the meaningfulness of life, which is problematic as it excludes morals out of the picture (Koikkalainen, 2009). Yet again, the lack of aesthetics connects with a blurred sense of morals.

## ***Planner's aesthetic competence — the case of tomorrow***

Hanna Mattila has discussed the planner's aesthetic competence as part of the ‘Governing Life — The Social and Cultural Challenges of Urban Planning’ research project, a topic that, according to her, has been given less attention in public planning discussion. Mattila depicts how aesthetic competence has been perceived in the history of planning theory, especially the significant changes posed by the modern movement. The starting point of Mattila's focus is the fact that since the entry into force of the new Land Use and Building Act (2000), a demand for the planner's capability to communicate and interact has emerged. Mattila proposes that increased interaction could in principle lead to positive development from the point of view of aesthetic dimensions of urban planning,

as the professionals' conceptions of good aesthetics do not always meet the conceptions of the individuals who experience the environment (Mattila, 2003). Here, the nature of this interaction is significant.

Planners may, without doubt, practice interaction in participatory planning processes (or towards authorities or decision-makers) without engaging themselves in the aesthetic dimensions of interaction. They can exchange ideas written on paper, based on ideas learned by heart, without exploring creative encounters or putting oneself out there as authentic individuals without the cosmetic burdens brought by position or profession. Emotional interaction training that aims to arouse three-dimensional sensuousness could improve and strengthen the planner's aesthetic competence, ability to sense and experience one's surroundings, which would lead to a well-being environment: a comprehensively well-being artist creates well-being art. Due to the amount of aesthetic training required as a result of the prevailing cultural context, which almost denies the existence of aesthetics, it would not be fair nor appropriate for planners (the only professionals whose responsibility is to represent the aesthetics of the built environment) to turn to the public for competence and demand aesthetic competence.

According to Mattila, the aesthetic dimensions of planning have not always been disregarded in a similar way as they are today. As theoretician Nigel Taylor has outlined, contemporary urban planning and planning theory was born at the end of the 19th century, after which planning was soon understood as physical planning, the attention of which was firstly targeted to the aesthetic and artistic quality of the urban fabric (Taylor, 1988). Mattila states that this view remained the status quo for a long time, whereas in the 1960s at the latest a great change took place: the personal power of the architect decreased and planning was perceived mostly as science, as rational activity freed of value-based judgment (Mattila, 2003).

Hopefully, enough time has passed since the critical shift, allowing mature and reflexive evaluation of social development, confident enough to evaluate our overreactions and to consider contributions from outside one's own cultural sphere. This would be necessary measure to secure evolution and to avoid intellectual inbreeding. Business consultant Daniel Pink (2006) has proposed a shift

beyond the digital culture of the Information Age to a Conceptual Age suggesting that in the future people will need to behave as artists integrating left-brain and right-brain thinking. According to Pink, the qualities that individuals will need in the future involve the ability

‘to create artistic and emotional beauty, to detect patterns and opportunities, to craft a satisfying narrative, and to combine seemingly unrelated ideas into a novel invention. They also involve the ability to empathise, to understand the subtleties of human interaction, to find joy in one's self and to elicit it in others, and to stretch beyond the quotidian, in pursuit of purpose and meaning’ (Pink, 2006).

Pink's list does sound like the basic concepts for spiritual upbringing and cultivation, the exact elements that were demolished during the great revolution of the 1960s. It seems that it has taken only a mere half century for the classes who were not historically responsible for the maintenance of civilisation to discover that these elements will be needed in the future. Yet, the elements are being branded as something new, an innovative combination. The question remains whether this combination can be achieved without recognising their historical nature and our own relationship to them, to the history that has maintained the competence. It seems we are lost and perhaps we have been lost for some time now.

It is obvious that culture has obtained new meanings in accordance with the development of democracy: ‘culture and identity used to be the preserve of a small elite, whose rituals, preaching and teaching the masses were expected to absorb’ (Pedersen, 2008). And yet, the masses still continue to absorb the culture of a small elite: the tourist flows still keep on travelling to admire the great architectural achievements of dictatorships or to admire traditional cityscapes of southern European cities that were born as a result of something completely different than democracy.

## ***Digital aesthetics — a disorder or a favour?***

The development of technology is being utilised to degrade artistic practice in the sense of underestimating the need for aesthetic competence: ‘new technologies have influenced the core nature

of artistic production; positioning arts and artists in a vulnerable position'. Creative industries have strengthened their position in close cooperation with the market forces; the combination of the two profit from cheap entertainment rather than artistic quality. The democratisation of technologies makes everyone a potential artist with cheap and compact enough media tools for anyone to create serious digital artworks at home (Alexenberg, 2008): 'The familiar roles of the artists have destabilized in society' (Cohen, 2008). If aesthetic competence is needed as concluded previously, artists must act as the forerunners in this development. The more difficult it will be to master the artistic practice, the better.

There seems to be a strong social belief that technology can improve the social and interaction skills of individuals. On the contrary, interaction via social media has only been able to decrease the responsibility of individuals over their own expression, to distance virtual reality from the other realities fostering depression and frustration, especially among youth, who still possess the desire for authenticity and who have not given up hope. It is difficult to find any study to demonstrate that an intimate relationship with technology has increased individuals' emotional intelligence. There is research evidence to indicate a positive significant relationship between emotional intelligence and both communication and information technology skills. Research indicates that students with high emotional intelligence will have better command of communication skills and information technology skills. However, these studies only demonstrate that individuals of high competence are better off with technology in the first place (Marzuki et al. 2015).

It is believed that digital technology in accordance with mathematics is capable of developing a new aesthetic, and that future artists must be in synchrony with technological aesthetics (Gelenter, 1998; Alexenberg 2003). Indeed, the fact that mathematicians have sought beautiful structures, patterns, and the structural harmony of patterns is nothing new (Hadamard, 1945). However, the fact that quantification is capable of providing meaning for each component seems rather absurd. Interest in detail surely does foster a sense of meaningfulness of each detail, yet the meaning is not brought by that interest as a value independent of other values. According to Alexenberg, the correlation between Indian arts and quantification has been demonstrated; 'there exists a deeper level correlation between artistic quantification and the quality of aesthetic

## CHARACTERISTICS OF ASIAN TRADITIONAL DRAMA

*(From Theatre: Brief Version, Chapter 7 Theater Traditions: East and West)*

- Asian drama is almost never just "spoken"; rather, it is danced, chanted, mimed, and very often sung. Mere spoken drama, when it does occur in the East, is generally recognized as Western in origin or influence.

- Asian dramatic language is invariably rhythmic and melodic; it is appreciated for its sound as much as (or more than) for its meaning. Alliteration, imagery, rhyme, and verbal juxtaposition are often as important in Asian dramatic dialogue as logic, persuasive rhetoric, and realism are in Western drama; and the sonic value of words is as valued by an Asian audience as their semantic value is by a Western audience.

- Asian theatre is ordinarily more visual and sensual than literary or intellectual. Although some Asian dramatists are known for their literary gifts (and several are mentioned in the following discussion), few Asian plays have been widely circulated for general reading or academic study. Most Asians would consider the act of reading a play—separate from seeing it in performance—a rather odd pastime.

Rather, Asian drama is inextricable from the arts of performance that bring it to life: dance, song, mime, gesture, acrobatics, puppetry, music, sound, costume, and makeup.

- Asian theatre has a strong emphasis on storytelling and myth, yet it is not tightly plotted, as Western drama is, and rarely leads to escalating incidents, stunning reversals, crescendoing climaxes, or elaborate plot closures. Asian theatre, whose metaphysical roots lie in those timeless meditations on human existence that are at the very heart of Hindu and Buddhist cultures, instead may seem, to Western tastes, leisurely and almost wandering. Certainly, Asian theatre's dramatic appeal is more continuous and rapturous than cathartic or arresting.

- Asian theatre is broadly stylized. As one might expect of a dramatic form imbued with music and dance, slice-of-life realism is virtually unknown. Brilliantly colored costumes and makeup, long and obviously artificial beards, elegantly danced battle scenes, and live instrumental accompaniment are virtually standard in traditional Asian theatre.

- The Asian theatre is deeply traditional. Although there are modern and avantgarde theatre movements in most Asian countries—and some Western influence is evident in many of them—what is most remarkable about Eastern theatre is its near-universal consonance with folk history, ancient religions, and cultural myths.



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**Japanese and Finnish Examples of Eastern Aesthetics**

**Image 15.** Spatial and social opposites in Akira Kurosawa's 'Yojimbo' (1961).



**Image 16.** The opposite of meanings, life and death, in Akira Kurosawa's 'Seven Samurai' (1954).



**Image 17.** Building dramatic tension between the actors and the audience in Drom theatre's 'I'll Forge Stone to Be a Horse' by Veijo Baltzar & Drom theatre (1983)



**Image 18.** Spatial and social opposites in 'I'll Forge Stone to Be a Horse' by Veijo Baltzar & Drom theatre (1983)

experience'. While one must agree with the author in the sense that surely, the quantifiable nature of Indian arts does not destroy the aesthetic experience (especially plastic and performing arts), its interconnection with metaphysics must be somewhat different than depicted (Alexenberg, 2003). Would it not be more likely to see the quantifiable nature as a result of the length of highly valued and cultivated traditions, the highly safeguarded practice of which had been reserved for only those, who had committed their lives to it. Perhaps the quantifiable nature is ultimately a result of pouring meaning and value into an artistic practice and developing and elaborating that special practice over centuries and centuries. The amount of meaning and value invested in the development of such, most probably does link strongly with the metaphysical nature of the culture in question and the amount of meaning that is given to different features of the socio-spiritual aspects of culture in general.

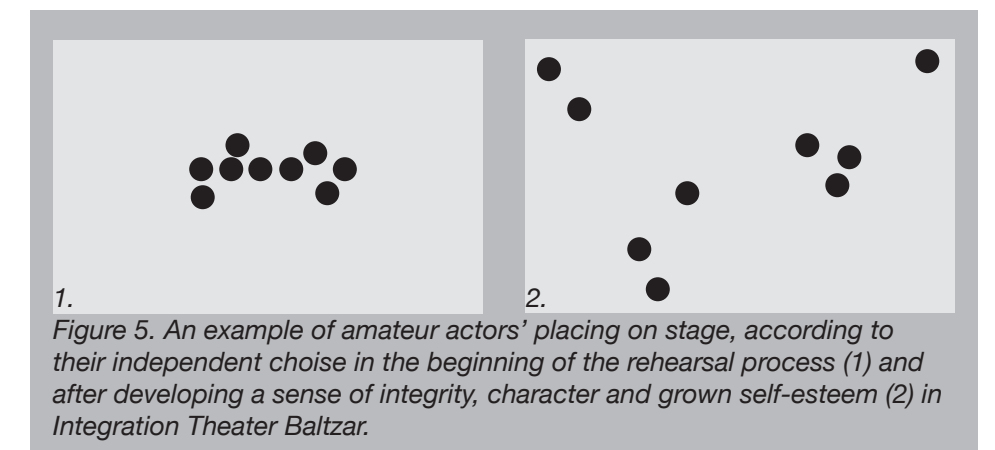
A composition or musical harmonies have patterns that can be quantified and allow anyone in the world grasping the patterns of music to play the melody, yet there is a remarkable difference between superb playing and poor playing, — the pianist, who gives life to a piece and the one, who does not — although the pattern is the same. One can be a technically superb dancer, but lack the capacity to interpret or express emotions. There is a reason why there are only few prima ballerinas, those, who are able to evoke and express life through technically difficult steps and turns. The more technical skills one has, the more difficult it becomes to break through the technicality and achieve expression. Yet, technique can be learned through expression.

In my work in the Integration Theatre Baltzar, I have seen how provoking and strengthening a sense of integrity in a group of actors results in more differentiated physical placing and movement on stage and hence the metaphysical content turns into a physical pattern/code, set of movement (please see figure 5 on the right). So, it may be evident that certain patterns (aesthetic proportions) foster and have a direct relationship with certain metaphysical content. Evidently, in the field of urban planning, the same principles could be applied: mastering and being in control of the values would turn to more a differentiated, dramatic and expressive physical environment. Yet, as in the case of actors, the aesthetic dimensions arise from the inner beauty of integrity (the value) that is reflected through more differentiated placing of the actors rather than the

placing (pattern) itself. What is the key element of value-based practice, according to Baltzar (2018): 'even when the physical environment (for a play) changes, the actors are able to find their right location, without the director having to instruct them, once the values are made evident.'

In his work 'Educating Artists for the Future' (2008) Mel Alexenberg discusses the relationship of arts and technology demonstrating in detail their intimate relationship. Whereas technology is about shaping and making; art is beautifully shaping and making. In fact, art is about making things meaningful by utilising existing material and technologies as tools. And yet, the defenders of aesthetic technology seem to have forgotten to separate the two basic cornerstones: the value and the pattern from one another. Would an Indian art experience be the same if there were a robot instead of actor and computer-created singing and music? Certainly not.

Aesthetic experiences provide meaning for life and a human mind is required for creating and receiving them. Fundamentally, beauty lies in human error, in the imperfection of human being conveyed to the audience through emotions that unify mankind. In connection to digital aesthetics, one discusses dehumanised aesthetics, the beauty of dead corpses. The immense quantification of artistry fostered by technology signifies that the technology itself is becoming the new patron of artistic qualities. This would signify a fundamental change and shift in the ancient relationship of arts, technology and science. It would also imply that technology has the power to control the identities of contemporary beings and suggest that our evolution has come to an end: 'cultural, intellectual and spiritual fields are prerequisite to evolutions in art, science and technology' (Sonvilla-Weiss, 2008).



1.  
Figure 5. An example of amateur actors' placing on stage, according to their independent choice in the beginning of the rehearsal process (1) and after developing a sense of integrity, character and grown self-esteem (2) in Integration Theater Baltzar.



### ***Production of intercultural aesthetics – from theory to practice***

It cannot be a mere coincidence that one special example of the intercultural artistic methods found in Finland post-2000 resonates strongly with Eastern artistic traditions. In 1976 Veijo Baltzar established the first professional Gypsy theatre in the Nordic region. Still today it is one of the few professional Gypsy theatres that has ever existed in the European continent. In 1981 the Drom (Romani for 'journey') theatre was transferred under the Theatre Academy Helsinki and was awarded the Theatre Action of the Year Prize with 'The Black Scourge'. The theatre performed in Finland and abroad with a regular cast for 15 years after which it has functioned as an intercultural crossing and platform having produced dozens of plays across Finland. In 2018 the Drom theatre traditions live on in Integration Theatre Baltzar, which is located permanently in the Alexander Theatre in Helsinki.

When exploring the method of working and the final artistic outcomes of Baltzar's plays, it becomes evident that they are Finnish representations of Eastern aesthetic traditions, rather than Western. Viewing the features against the background of Cohen's division, all elements connected to Eastern traditions match those of the methods of Integration Theatre Baltzar. Even the overview of the theatre's audience feedback archive responds to the stereotypes depicted by Cohen. While some enjoy the experiential dimensions that they feel are unique and unlike any other theatre experience, others are incapable of seeing anything but wandering and lack of focus. Furthermore, one can note that in the 1970s and 1980s the theatre audience was more conscious about the cultural differences and able to question their own capacity to understand the Other. On the contrary, these kinds of learning experiences are missing in present-day consciousness among even most educated audiences, despite the fact that they enjoy the performance. Today, experiencing Integration Theatre seems to involve innate individual capacity (neither conscious nor trained) to receive aesthetic experiences.

Furthermore, the direction method of Integration theatre, developed by Veijo Baltzar, is called 'Intercultural Experiential Education IEE'. Interestingly, this method reverts back to the first-ever theories of aesthetic experience in the geographical area that is today known as the county of Punjab. The largest European minority group,

the Gypsies, left Punjab a millennium ago and arrived in Europe 900 –700 years ago after having left India. The old Gypsy culture has traditionally been familiar to the upper class, but unknown to the lower classes, implicating the connection of the Roma nation with the ruling class in Punjab in India. The deportation of the nation further implies the possibility of a revolution (Baltzar, 2014). The capacity of artistic traditions to survive and to be preserved through centuries of persecution is miraculous and speaks on behalf of certain cultural strengths and the idea that Gypsies were connected to the ruling class in Punjab. Intercultural experiential education stems from Baltzar's background as a wandering Gypsy.

Intercultural Experiential Education is a response to the over-dominance of physical-material culture by creating conditions for socio-spiritual requirements of competence in different sectors of society (Kaukinen, Laitinen et al., 2012):

'emotional and intellectual, non-material culture serves as the building material of multicultural states in IEE. It creates dimensions that enhance and coordinate physical opportunities' (Baltzar, 2014).

It is firstly a spiritual-intellectual framework that trains the spontaneous reception and instinctive processing of impulses by value-based methods: 'the powers of perception and the use of the senses are properties that can be aroused and trained.' In this way it counters feelings of oppression and self-denial that educational policies actively produce by increasing dependence on constructed relations between races, classes and gender (Giroux and McLaren 2001). According to these views the problems lies in the contradictions of emotional life, not in the lack of knowledge (Paalasmaa, 2011).

Intercultural Experiential Education has the potential of enriching various sectors of society, not merely theatre training. According to Juha Sihvola (2011)

'if to receive a successful continuation, it can revolutionise the basis of our notions of culture so that we are able to build society in which pluralism and the freedom of conscience, but also polite manners and respect for one's neighbour are combined. Baltzar's work may significantly affect the concepts of culture and values of Finnish and European people. It is

on such humanistic projects such as IEE that our culture and largely the future of the whole mankind depend.'

The foundations of Intercultural Experiential Education have been researched and modelled since 2010, during which a conception of the basic pillars of its educational methods have been formulated (Baltzar-KKI-Humak, 2017). This basis could be broadly utilised in developing the intercultural competence of professionals, authorities and decision makers working in different sectors of society.

### ***Conclusions***

To summarise section 1.3.:

- 1) Non-digital aesthetics possesses a key role in the formation of multicultural competence and intercultural interaction as ultimate interpreter of Otherness.
- 2) Intercultural Experiential Education methods could be utilised to tackle challenges relating to diversity management and contemporary identities, those of individuals, communities, places, and cities.
- 3) Spiritual components coordinate physical reality; if wishing impact or change physical environment; the questions of spirituality and values must be solved first.

Section 1.3. discovered a new need to increase and foster aesthetic quality in society to be added to the list of needs identified in section 0.1. Relevance. The needs that match the findings of the previous section especially well are:

**5. The need to be the master of digital transformation (rather than the slave).**

**7. The need to defeat monomindset of monoculture that leads to disposable urban environment.**

**8. The need to increase and foster aesthetic quality.**





# 2 Qualitative Pathway



# 2 Qualitative pathway

## 2.1. CONCEPTUAL EXAMINATION

*This chapter explores the conceptual intertwining of intellectual guidelines identified in Chapter 1: Literature review. Applying the nature and key principles of the research the conceptual study aims at diffusing the mutual boundaries of art, culture and multiculturality.*

*Firstly, the chapter will present the codes proposed for further study by Frank Othengrafen (2012). Othengrafen's codes are primarily meant for analysing and comprehending the differences between spatial planning cultures as the backbone for any conscious spatial planning. Important focus in Othengrafen's work is on the planner as a producer of culture. Othengrafen's codes were selected for the conceptual examination as they represent the widest set of spiritual guidelines identified in recent, culture oriented spatial planning discussion (Chapter 1).*

*Othengrafen's codes respond partially to the identified needs of the research, yet their context remains bound to the interaction of mainstream cultures and hence, they represent the dominating cultures. In order to turn the current situation presented in the research hypothesis, upside down and achieve Bright Future, there must be a positive discrimination towards ingredients that represent other than the dominating mainstream.*

*Secondly, the chapter will introduce the codes proposed by Veijo Baltzar for the renewal of European educational systems (2014), the intellectual basis for intercultural theatre education method called Intercultural Experiential Education (IEE). The codes have been selected to the research as they fulfil all the identified needs of the research. They may be used to diversify the aesthetic and*

*intercultural competence of planners' and architects', which will ultimately be reflected in the quality of spatial planning processes. The codes may also serve as an egalitarian, intellectual platform for multicultural innovation in the field of spatial planning. They arise from a culture, the strengths of which are hidden in the socio-spiritual dimensions of realities as opposed to the dominant physical-material culture that was identified as the key obstacle of sustainable cultural development in section 1. Literature review.*

*Thirdly, the chapter will introduce six themes for the current millennium proposed by Juhani Pallasmaa (1995), applicable widely in the fields of architecture and planning. Pallasmaa's themes represent a deep defence of aesthetics in the field of planning and architecture. They have been selected for the conceptual examination for their capacity to speak on behalf of aesthetic quality and sensuousness; qualities that have been identified in the needs of the research and which also resist the over-dominance of physical-material culture.*

*The next chapter 2.2. Methodological examination will evolve towards practical starting points based on the intellectual guidelines and starting points established in 2.1. Conceptual examination. It will bring forth series of best practices (or best features of a practice) presented in the literature review. Furthermore, chapter 2.3. will cross-examine all latter practical-spiritual starting points and interpret them through an intersensory map. Lastly, the map will conclude with a qualitative pathway for further study in Chapter 3. Spatial planning reimaged.*

## OTHENGRAFEN'S CODES

In 'Uncovering the Unconscious Dimensions of Planning: Using Culture as a Tool To Analyse Spatial Planning Practices' (2012) Frank Othengrafen proposes a culturalised planning model to advance and increase understanding of different planning contexts, especially those between different countries and societies. According to the author, this model could provide a platform for more systematic discussion about the topic and bring planning theories closer to practice. Othengrafen considers it important to focus on the planners themselves, as they constantly produce culture.

The four cultural dimensions that Othengrafen presents as the foundations of comprehensive analysis of cultural impacts on planning practice are:

### A1) Orientation towards time

Identifying the orientation of a society towards the past, present or future, the acquaintance of uncertainty and the implications for spatial planning e.g. preservation or destruction, routinised or experiential planning processes etc.

### A2) Qualities of nature

Referring to the consideration of nature in society and the consequences for spatial planning (e.g. conservation of nature or its exploitation).

### A3) Properties of the state

Consisting of different socio-economic or socio-political societal models and different concepts of justice.

### A4) General characteristics of society

Referring to the degree of individualistic thinking in a society and emotional orientations and relations that include the highest values on which a society is based.

## BALTZAR'S CODES

In the yet unpublished work 'A Model of Intercultural Experiential Education IEE' (Baltzar et al. 2011) Veijo Baltzar has proposed innovative spiritual framework for the renewal of European educational systems. The codes presented in the chapter have been discussed the latter work as well as in Towards Experiential Philosophy (2011/2014). The author of the research has gathered personal experience in the IEE methods through participating in theatre productions as an actress for eight years, studying the adaptation of IEE theatre methods into dance education for four years, as well as acting as practical modeller of the pedagogical thinking in Baltzar-KKI-HUMAK research project in 2011-2012, which altogether may contribute to the interpretation of the codes.

### B1) Quality/time

In the IEE theatre process quality is ensured through extreme creativity. Extreme refers to process participants' extreme capacity in relation to creativity. Individuals are taken to the edge of their endurance for creativity, which will ultimately erupt in nervousness and frustration. This is the result of a process that seemingly lacks clarity, objective and focus. Naturally, the approach requires excellent creativity management skills, good taste, confidence and peace from the instructor, who remains, at some point, the only one who is assured that the goal will be reached.

The frustration phase, when fostered correctly, is significant in terms of the development of the individual as it arouses proactivism, making one question one's surroundings (when doubting that the instructor has no clue whatsoever) and also one's own capacity to identify and enter a dialogue with invisible layers of reality (when viewing the results of the process afterwards). The IEE process begins with an experiential exploration of the mental, physical and spiritual resources that are available. It explores their usability in different atmospheres and moods finding ultimately the strongest option in aesthetic sense. According to Integration Theatre's interview study of 2010-2018, this goes hand in hand with fostering a sense of integrity, harmony and comprehensive well-being among the individuals concerned.

Intellectual goals are defined at the beginning of the process, while everything else is left seemingly open. This awakens creativity in the students themselves. The play or the choreography must adapt to the participants instead of participants having to adapt to the composition of the choreography. If the actor and the piece are not in synchrony the play is altered instead of the actor. This means that individuals responsible for artistic content must alter their artistic perceptions: a choreography understood in the traditional sense offers mere starting points, but will not be strictly followed.

Creativity taken to the extreme requires time. In a theatre production, this signifies a rehearsal period of 12 months (versus the Stanislavski method), at least 4-6 times that of a typical rehearsal period. The process must be valued; the instructor (director) must foster a sense of the process being the goal itself. The element of creativity will not be fulfilled if the process does not foster creative joy (as contrast to the mentality of achievement).

### B2) Meaning/expression

Meaning and artistic (or other) expression in IEE theatre productions relates to authenticity that is found through fostering the sense of integrity and uniqueness of each individual. The basic condition for authenticity relates to the social dynamics of the group. In Finland, there is currently a trend of facilitating the 'grouping' of students or individuals ('ryhmäyttää') in the educational world. This means organising a special day at the beginning of a term, during which individuals unknown to each other are encouraged (or forced) to get closer to each other. This practice ignores the concept of natural timing that individual needs in order to get to know and especially, to develop an authentic bond to another individual. Individuals may also possess different natural timings. Forced grouping may be awkward for many people. It may also violate certain cultural elements related to personal integrity and respect, which can be oppressive for some.

Forced grouping definitely favours the birth of hierarchical gangs among individuals, making the most insolent and noisy one among them the tyrant who controls the others. In this scenario the tyrant deprives the other members of the gang the environment for spiritual growth that requires freedom and sensitivity. Of course, teachers with a weak sense of identity may find it easier to deal with one bully instead of a room full of individuals with personality, flavour and character.



# 2 Qualitative pathway

In IEE theatre, grouping will be actively discouraged during the first two months of the process allowing each and every personality the time they need to express their personality, to bring forth (and perhaps get to know) their character. The grouping is fostered only after each individual has taken the first steps as an independent character. During the first two months, the course of development has found its way to personal trails preventing the birth of social gangs in later stages of the process. This is the prerequisite of authenticity.

Authenticity in IEE methods is associated with the concept of integrity that relates to the individual's energy flows. The individual's energy is not 'sold' to the audience as in many traditions of Western theatre. Instead of giving out energy to the audience, the energy is kept by the individual, seeking a state in which the individual 'sits in him-self'. This condition is connected to internalising expression: does one's expression connect with one's own emotional landscape (authentic interpretation)? In IEE theatre, roles are not defined at the beginning of the project. Instead, individuals must independently grow as personalities to take on a certain role and demonstrate it in free form improvisations. In a sense, actors and actresses perform as their authentic selves on stage, living different experiences and situations.

To give a practical example, voice can be situated in many different places in one's body. When one has a strong sense of integrity and has internalised one's expression, it results in a deep voice that carries far. On the other hand, a weak sense of integrity and externalised expression results in a thin voice at the front of the of the mouth or in the upper throat. Spiritual aspects coordinate physicality. Through mental and spiritual processes, the individual's authentic area is found in basic human elements such as walking, speaking and simply standing as the basis for training interaction, social and instinctive reactions. The state of authentic integrity is the prerequisite for training instincts: one must value oneself in order to value one's own senses and emotions.

## B3) Tension/hierarchy

The use of tensions and hierarchies in IEE theatre refers primarily to the principle of equality. A differentiated spiritual and social landscape is needed in order to establish intercultural dialogue. A highly differentiated atmosphere in contrast with a neutral and homogeneous atmosphere makes the individual ask what is one's own place in the spiritual landscape. This will ultimately tell the individuals about their own character and hence, create abilities for encountering the Other.

In order to achieve an environment where all cultural (individual or ethnic) backgrounds can be fostered, there must be a sense of respect towards everyone. It can be achieved by fostering good manners and other basic principles of good behaviour. All the individuals are encouraged to present their best possible selves. Conservativeness is a channel to feed and protect imagination from growing numb, from harm and injury caused by brutality and lack of spiritual borderlines.

Without spiritual differentiation there is no meaning, no life. Positive tensions relate to the element of drama. The strength of emotion is related to strength of meaning, the capacity to live and experience. Without a conservative framework, there is no basis for emotions to achieve meaning — there is nothing to break, nothing to express. The element of drama in IEE has roots in the Eastern traditions in building artistic tensions throughout a play and giving it out only via carefully planned moments. This ownership over one's own energy facilitates the audience to immerse themselves in the artistic act, becoming an insider rather than outsider. The energy flows from the audience to the stage.

Fostering tensions (drama) requires a strong leader to ensure that tensions will not turn to negative angels. This means that brooding thoughts related to dissatisfaction, resentment or jealousy must be discouraged through frank dialogue, through encountering social and spiritual problems simultaneously when they appear as a natural part of any process.

## B4) Roots/consciousness

Roots and consciousness begin with an experiential reflection of one's own basis of growth ('kulttuurinen kasvualusta'). They will be fostered through an experiential journey to the nature of each individual, to cultural upbringing (considering ethnic background, social class and schools of thought) and finally to knowledge of society/ies. This requires broad and experiential basis of knowledge from the instructor.

## B5) Romanticism

Romanticism is seen as comprehensive and overarching concept, a significant and essential quality of life. Romanticism is the best tool against negative energy. It is a way to provide an escape from humourless reality: '[S]kills are not associated with undue seriousness. On the contrary, the latter is used to mask and hide incompetence.' (Baltzar, 2011) Foolishness, gestural language and similar things are instruments against bare, sanitised and neutral reality that foster mental imagery and association to ease the individual's burden in all situations.

According to Baltzar, romanticism is 'creativity to the first degree, liberating the individual from the ballast of pressures: to be, to live, to feel.' It is the best weapon to empower the mind-set, thought and will.

## PALLASMAA'S SIX THEMES FOR THE NEXT MILLENNIUM (1995)

In an article in *Arkkitehti*, the Finnish Architectural Review, Juhani Pallasmaa, defends architectural quality by suggesting six themes for 'the re-enchantment of architecture at the turn of the millennium.' Pallasmaa regards the themes as essential for strengthening of architecture's position of architecture in post-historical reality. The following themes have been summarised from Pallasmaa's own notes presented in his article.

### C1) Slowness

Pallasmaa quotes Karsten Harries: '[A]rchitecture is a deep defence against the terror of time. The language of beauty is essentially the language of timeless reality'.

According Pallasmaa architecture must slow down our experience of reality 'in order to create an experiential background for understanding change' that is taking place in a society. In his view architecture must reject speed, changing fashions and styles. As a practical example, Pallasmaa provides the changing perception of time that can be experienced in high quality literature.

### C2) Plasticity

Pallasmaa's call for plasticity originates from architects' and planners' weakening sense of 'real sensory spatial imagination'. The architectural idiom has withered from three-dimensional to two-dimensional, while the profession has become one of paper. This is due to the development of men and technology: '[B]uildings have lost their contact with the language of the body' turning into cool photographs and growing distant from the individual. The disappearance of bodily and physical participation from the profession has resulted in the comprehensive flatness and blandness of architectural expression losing the three-dimensional essence of architecture. In Pallasmaa's view, architecture must become a plastic art again and engage our full bodily participation.

### C3) Sensuousness

'An authentic architecture communicates its existential significance through our entire bodily and mental constitution'. According to Pallasmaa, tragic, ecstatic and melancholic polarities have vanished from the palette of the architectural idiom, growing toward more sterile. What is left? 'The narrow range of the visual aesthetic experience.' Architecture has throughout our history been an artform of all the senses, yet today it is growing towards a more restricted nature, becoming ultimately an art for the eye only. Its sensory relationship with the world is disappearing.

### C4) Authenticity

Juhani Pallasmaa considers authenticity firstly to be 'the quality of deep rootedness in the stratifications of culture'. In Pallasmaa's view authenticity relates to the autonomy of emotional response that is an endangered species. In order to protect authenticity we need 'islands of authenticity that let our reactions grow autonomously and allow us to identify with our own emotions'. The authenticity of architectural work supports a confidence in time and human nature; it provides the grounds for individual identity. Pallasmaa writes about the interdependence of conservatism and radicalism; there cannot be the one without the other.

### C5) Idealization

For Pallasmaa, idealisation in architecture represents works of art that 'reveal the poetic dimensions of time.' Instead of blindly fulfilling the needs and wishes of a client, Pallasmaa stresses that 'the architect's responsibility is to penetrate the surface of commercially, socially and momentarily conditioned desire.' An architect must be capable of pointing towards the ideal and to arouse an idealistic sense of existence in individuals.

### C6) Silence

According to Pallasmaa, silence is the essential element of all great art. With silence he refers to 'an independent sensory and mental state,' such as listening, observing and knowing silence. 'It is a silence that evokes a sense of melancholy and a yearning for the absent ideals.' A powerful architecture turns one's consciousness to oneself.'

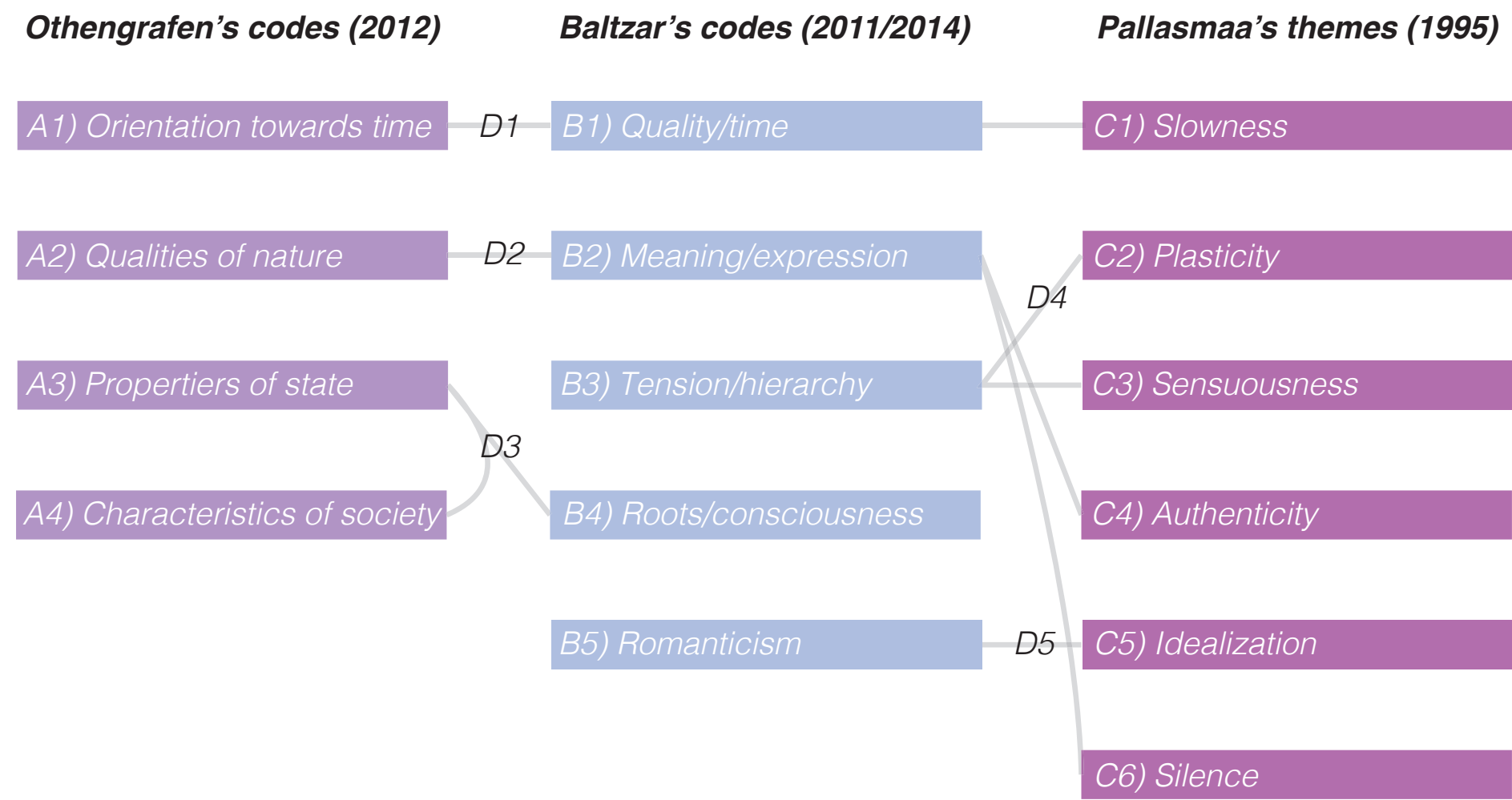


# 2 Qualitative pathway

## CODES UNITED

The section explores the interconnectedness of the last three sets of codes. How are they related to each another? What kind of ideas emerge when the codes are connected to each other?

When exploring the multifaceted connections of the codes, a few distinct similarities were remarkably stronger. The codes were categorised into five new codes and reinterpreted in the new context.



### D1) TIME

Quality. Time. Valuation for process. Effort to enjoy, to slow down time. To stretch the element of time to connect with past and future. Time to practise maximum creativity without hurrying to the goal. Not to be disturbed by frustrations (that tell about the hectic, dehumanised pace of our time). Exploring extreme ends in order to learn what best suits oneself. Focus in exploring relationships. Utilising time to allow growth and an open flow of ideas. Practising spontaneous receptivity to develop good taste that together with time results in the artistic quality of the results.

### D2) NATURE

Knowledge of nature. Exploring individuals' nature relationship in a deeper sense than proposed by Othengrafen. Instead of delving into the nature relationship of each society, we explore and adapt to cultural nature relationship of indigenous and non-industrial peoples (Native American, Gypsy, Sámi and others). Practising wisdom. Training man's respect for the forces of nature that guide and control interaction between both individuals and places (individual pace, situation and context-dependent reactions). The timing and growth of emotional responses. Through emotional knowledge, recognising what is authentic. Finding nature within oneself. Respecting nature within oneself. Being able to listen to oneself, being able to listen to the environment, landscape, city, place. Finding authentic identity that is deeply connected to and dependent on physical reality. Understanding their symbiosis. Expressing their symbiosis. Expressing authenticity. Temporarily excluding the pressure of society.

D3) CULTURAL ROOTS

Acceptance. Accepting oneself, one's own basis of growth, others' basis of growth, society's basis of growth. Accepting the existence of different cultures, accepting the existence of hierarchies in a community or in a society. Accepting that there is good. Accepting that there is bad. Not dealing with society as separate from the individual self. Making the world a better place begins at home. Dealing with ideal concepts of justice. Dealing with one's own levels of being just in different social context. Confronting the blind spots within oneself, in a community, in a society.

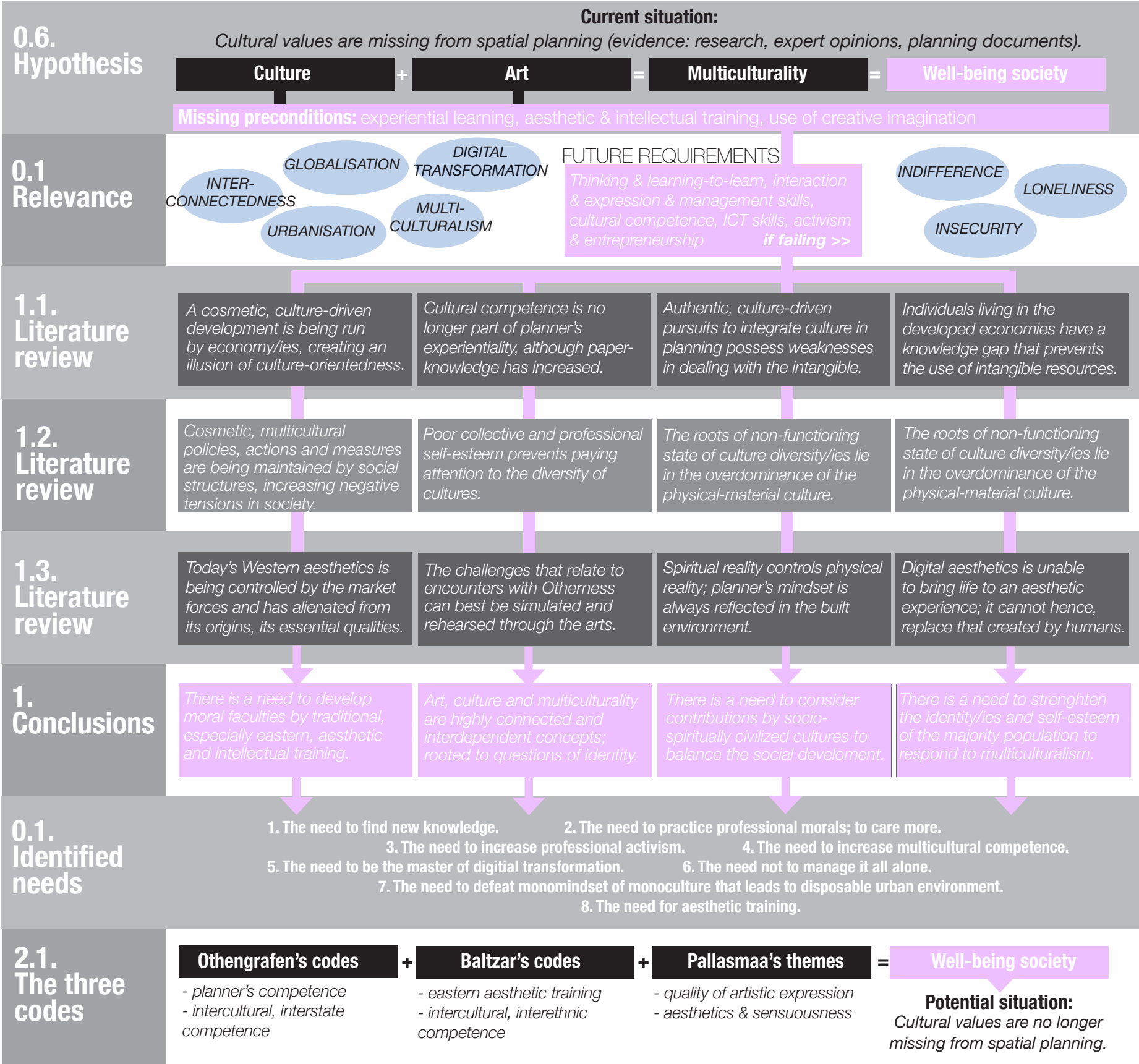
D4) DIFFERENTIATION

Building and exploring meanings through differentiation. Practising and stimulating interrelational, existential layers and sensuousness to comprehend multidimensionality. Combatting and overcoming neutrality and lack of expressive capacity through simulating hierarchies. Understanding and not being afraid of strong expressions. Developing temperament and character. Developing a sense of humour. Finding proportionality apposite to expressions applying to different social contexts. Understanding different cultural expressions, and expressions in relation to the character of individuals. Learning about character through looking for extreme ends. Understanding one's own position in a differentiated emotional landscape. Gaining courage to utilise one's own emotional landscape.

D5) INNOVATION

Romanticism. Taking the ignored, most underestimated, powerful sources of the individual's energy — dreams — on board. Not allowing society to determine the dreams. Stimulating personal dreams and harnessing them to pursue development of communities, places, cities and nations. Encouraging individuals to truly look for how they would like to live their lives, for what purpose, for and with whom.

Figure 6. A Conclusive Summary of the Research Process per Chapter 2.





# 2 Qualitative pathway

## 2.2. METHODOLOGICAL EXAMINATION

The section 2.2. Methodological examination will consider practical starting points based on the spiritual guidelines established in 2.1. Conceptual examination. It will bring forth series of best practices (or best-features of a practice) presented in the literature review, in sections 1.1. Anthropological point of view and 1.3. (Multi)cultural competence.

The aim of the section is to highlight the features or characteristics of the identified practises that are in line with the set of codes established in the previous chapter. These will be the so-called best features that will be merged with the codes established in the previous section.

The section does not focus on the practices, which aim to tackle the symptoms (such as segregation) instead of the roots of problems. Nor does it consider practices, which deal with ethnic minorities or migrants as objects disregarding the responsibility of the majority. The research represents thinking that believes in the constructiveness and effectiveness of preventive measures. The section does not introduce the existing practices in detail, as they have already been depicted in other literature.

Furthermore, Chapter 2.3. cross-examines all latter practical-spiritual starting points and establishes a Cultural Plan. Lastly, the map will conclude a qualitative pathway for further studying in Chapter 3. Spatial planning reimagined.

method/viewpoint	STRATEGIC PLANNING	CULTURALIZATION	CREATIVE CLASS
What?	A system of planning, the aim of which is to form and manage strategic objectives and combine them at diverse levels with short term actions.	Utilisation of economic possibilities of culture: cultural district, cultural tourism, marketing and branding activities (Young, 2006).	A theory of culturalization, according to which the creative class (referring to individuals with high level human capital) is a key driving force for economic development of post-industrial cities.
Best features >	+ openness of ideas + flexibility + focus on values  <i>Albrechts, L., A.; Balducci, and Jean Hillier, 2017. Situated Practices of Strategic Planning.</i>	+ hard value driven culture can be turned into soft value driven culture	+ the concept of creativity defining future success  <i>Florida, Richard, 2005. Cities &amp; Creative Class. Routledge, New York.</i>
More information e.g.:		>>	
D1 Time	The more time, the more strategic nature has been enabled?	Measuring impacts (or predicting them) over much longer period of time than currently.	Setting creativity as the key condition and competence of development.
D2 Nature	Exploring the nature of strategic planning.	Applying its own nature: disguising true cultural development under economically driven culturalization!	Exploring the nature of creativity starting from educational world.
D3 Cultural roots	Learning historical strategic planning.	Seeking for the inner value of culturalisation from the point of view of an individual.	Considering the concepts of creativeness of other than the ones of western cultures.
D4 Differentiation	Going as far as possible from blueprint planning. Forgetting blue print for some time?	Looking for extreme poles of culturalisation and connecting them to the individual sense of well-being.	Finding and understanding different creative capabilities, also those other than the mainstream.
D5 Innovation	What could be ideal strategic planning? Development on its terms only?	Ideal culturalisation? That of combining economic interest and inner human potentials?	Innovation potential growing exponentially, when setting creativity as basis of development.

PORTER'S THEORY	SEN'S THEORY	CULTURAL PLANNING	PERCENT FOR ART	ART PLAN	IEE
<p>A theory of culturalization, according to which culturalization through spatial agglomeration — concentration of cultural districts in an area/place is likely to produce economic benefits.</p> <p>+ benefits of spatial agglomeration</p> <p><i>Bel, R. 2018. A property rights theory of competitive advantage. Strategic Management Journal, 39(6), pp. 1678-1703.</i></p>	<p>A theory of culturalisation, according to which persistent development gaps rather than lack of financial resources prevents individuals from transforming accessible resources into well-being.</p> <p>+ focus on intangible forces of cultural development</p> <p><i>Jacobson, T. L. 2016. Amartya Sen's Capabilities Approach and Communication for Development and Social Change. Journal of Communication.</i></p>	<p>Strategic and integral planning and use of cultural resources in urban and community development (Mercer, 1981); A holistic and in-depth collecting of knowledge via mapping of activities.</p> <p>+ tangible cultural mapping</p> <p><i>Häyrynen, Maunu; Wallin, Antti, 2017. Kulttuurisuunnittelu. Kaupunkikehittämisen uusi näkökulma. Suomalaisen kirjallisuuden seura, Helsinki.</i></p>	<p>A principle or practice of spending a certain percentage of a construction project's budget on art investments; includes several funding models for implementation (Pulkkinen, Hannus, 2015).</p> <p>+ public commitment</p> <p><i>Pulkkinen, Miisa; Hannus, Hanna, 2015. Prosenttiperiaatteen käsikirja tilaajalle ja taiteilijalle. Prosentti taiteelle -hanke.</i></p>	<p>A general plan to integrate art into location or environment; can be either normative or binding (Pulkkinen, Hannus, 2015).</p> <p>+ focusing on the artistic potential of the environment</p> <p><i>Pulkkinen, Miisa; Hannus, Hanna, 2015. Prosenttiperiaatteen käsikirja tilaajalle ja taiteilijalle. Prosentti taiteelle -hanke.</i></p>	<p>Intercultural Experiential Education is a theater education method based on the use of multicultural emotional intelligence.</p> <p>+ triggering intangible cultural forces + developing intercultural competence</p> <p><i>Baltzar, Veijo, 2014. Towards Experiential Philosophy (original Finnish Title Kokemuspohjainen filosofia 2012). Ntamo, Helsinki.</i></p>
Time allow spatial agglomeration of intangible spatial planning ideas.	Time allows nurturing of intangible development, individuals' inner growth.	More time equals more knowledge collected.	Percent for intangible culture? Percent for intangible development?	Exploring the artistic potential of time.	Taking creative endurance to extreme.
Exploring the nature of space and nature of agglomeration on diverse levels.	Learning the nature of personalities.	Finding the nature relationship of a place? Historical?	Percent for natural timing? (referring to use of time)	Exploring the artistic potential of environment.	Cultivating understanding and connection with nature in a broad sense.
Exploring and applying traditional spatial agglomeration patterns of a place, culture.	Reflecting on the culture of the individual, the culture of the community as basis of development.	Paying respect to forces (traditions) that have sustained a place?	Percent for traditions? Intergenerational dialogue?	Exploring artistic potential with respect to traditional value of different places.	Learning about different cultures.
Exploring highly differentiated spatial agglomeration.	Differentiating and understanding personal capabilities.	Practising and cross-examining human body language and that of a place?	Percent for difference?	Exploring the artistic nature of a place through the eyes of different individuals.	Learning the language of differentiation through differentiating body language and articulating interaction.
Allowing social visions of ideal lifestyle bypass other development goals.	Stimulating innovation capabilities through romanticism.	Projecting and stimulating romanticised vision of a place/ environment.	Percent for innovation = measuring quantifiable results and economic benefit beforehand is not possible.	Establishing firstly, an ideal art plan, secondly, a realistic one if needed.	Exploring intangible innovation as a driver of urban development.



## 2.3. INTERPRETIVE ANALYSIS

This section considers the findings of the previous section's methodological examination. It explores the conversion of its ideas into a Cultural Plan. It aims to show what kind of plan would consider the codes as united (2.1.), best features of culture-oriented spatial planning practices and their interaction (2.2.).

The Cultural Plan is a strategic vision and outline for the development of a place, environment or other and hence, it is detached from a place or scale.



# Spatial Planning Ideas







# **2 Spatial planning reimagined**



# 3 Spatial planning reimagined

Chapter 3 makes a journey to the future. A pilot project, investigating the use of the Cultural Plan identified in 2.3., has been launched.

The project is diverse in both its objectives and activities. It explores the simultaneous application of all the spiritual guidelines and practical steps identified in 2.3. for the comprehensive development of the municipality of Kukonkylä during years 2020-2025. The special focus of the project is on the Kukonmäki area, which is looking for new boosters for its development. The project has been supported by the European Regional Development Fund (ERDF).

The chapter is an imaginary depiction of forces that are on the move, when pursuing the Cultural Plan. It considers the potential risks that relate to evaluating and monitoring the risks of project implementation. These risks have been identified in the chapter Literature review 1.2. multiculturalism. It facilitates a dialogue with the counterforces (mindset) that the project would most probably confront in its implementation phase.

The chapter recognises the fact that the social changes proposed by the research can best be conveyed via fictive means.

**Section 3.1. *Another kind of method*** explores the role of Intercultural Experiential Education IEE in community participation methods as part of a long-term and strategic spatial planning process from the point of view of its instructor/leader. It aims to depict the different nature of IEE methods in contrast to other community participation activities.

**Section 3.2. *A certain dialogue*** reflects the need for increased awareness, not only in the field of spatial planning, but more comprehensively in the society. It aims to bring forth the needed mentality for fostering proposed change from the point of view of process management, evaluation and decision-making.

In addition, sections 3.1. and 3.2. depict in practice the problem points identified on theoretical level in Chapter Literature review 1.2. multiculturalism.

**Section 3.3. *Concrete answers*** depicts the journey of inner growth, that would enable increased intercultural competence in the field of spatial planning. It indicates the ideal results of the Kukonmäki area's development project 2020-2050, if managing with the counterforces identified in previous sections.

## 3.1. ANOTHER KIND OF METHOD

It was a gloomy afternoon, as she was making her way through the neighbourhood. The place was not exactly a mind lifting environment: the apartment buildings were standing aloof and seemingly alone in the universe, as if they did not know, which way to be. They had never got to know themselves properly, it seemed. She felt anxious. 'I hope that I will not end up here. This place would wreck my spirit in a few weeks', she thought.

The drizzle had driven people inside their apartments and the view was silent and depressive. 'I wonder if it does get any livelier than this'. She stopped for a while to gaze the yard. It seemed to be full of ghosts, lost spirits drifting in the rain. A mother looking after her children, although her carriage were empty. The mother imagined them playing and enjoyed their laughter. Only at times darkness swift over her face as fate pierced her imagination. There was an elderly man sitting at the edge of the park on a bench, talking to his friends, yet the friends were not there. There was a child, yearning to play with the others, screaming for acceptance, and yet there was no one playing. No one to gain acceptance from. A boy, waiting for her girl, yet the girl would never come. Pain would sometimes appear in the corner of his eyes. Then he would shake his head to get rid of the idea and gathered his empty hopes up again. A grandmother who had closed her eyes as she no longer wished to see anything. She lived her inner youth and remembered those times when she still knew how to live. There they were: lonely together, lost spirits. And they would always be there to greet the newcomers of the neighbourhood. The newcomers may not see them, but with time they would learn to feel them. A hand on a shoulder in the evening as a sign of solidarity: we were once there as well.

The grey buildings were too tired to greet the by-passer. Only an unpleasant wailing arose and emanated with the wind. As the rain-drops hit her face, she shivered and suddenly remembered that she had a schedule: the workshop was about to begin at five. 'I've still got some way to go!' She bid farewell to the spirits, who did not wave back. Lonely and exhausted they turned their heads to her.

The oblivion in their waded eyes made her afraid. She realised she was totally wet, although she had an umbrella in her hand. She took on a good pace and hurdled to the community house.

Why had I promised to do this, she whispered to herself: 'I have no idea what I intend to do. A room full of strange people. And they think I am some kind of expert. Yeah, yeah, I know, I know, she answered her conscience, that's the point, I know.' She wandered what kind of people would be there. She hoped that there would be no professionals, as it would get so much more difficult if they were. It had been a big mistake to place 'multiculturality' on the blanket, she pondered. She was worried it had attracted all kinds of activists who know many minorities. Yogurt raisins and coconuts eager to teach and educate any living creature. That would be a blast, she sighed, how am I going to tackle that? Maybe I can segregate them in different workshops? Professionals and multicultural activists together? And the ordinary folk with no attitudes together? No use thinking beforehand, she told herself and shook all thoughts out of her mind as she reached the yard. She never thought of that. It would mess it all up. It would mess it all.

She looked at the sign on the door 'Participatory workshop — community engagement, vision for the new Kukonmäki 2050', and smiled to herself inside: what a terribly awe-inspiring set of words. I wonder what it means. I could still turn away and go somewhere else? Must I do this? Keep yourself together, she told herself and opened the door. She listened to the echo of her own footsteps against a stone floor on a long and chilly, dimly lit corridor. Silence.

She finally reached the room after a hesitant journey through the building. Some active ladies had set up a coffee table. She peaked through the door, most of the people were in the room already, sitting on stools and waiting the workshop to start. Only two elderly ladies were actively chit-chatting with each other. The others were sitting silently and stared at the empty front of the room. There were two middle-aged men talking to each other in the hallway in front of

the coffee table. 'Hmm... Judging by their too apparent confidence and manner of discussion, they were professionals. How unfortunate.' She briefly greeted the men and went on to take some coffee, as a last reserve before the work would be about to begin.

While sipping the black drink, she heard them talk and soon confirmed her thoughts: 'They definitely represent the smart race'. They were discussing recent social developments and especially one successful spatial planning process and oh, what had the decision-makers done wrong. She soon grew bored with listening. They paid little attention to her, as she stood beside them. Fortunate for me, she thought. A delicious starting point for the drama that is about to get started. She was amused by visions of the next couple of hours. Her mind drifted back in time, and she recalled a time when she previously visited the community centre: it was the music school's spring festival and she was playing the flute. She had been so nervous she began the melody one octave too high, but no one seemed to have noticed. This hall used to be much bigger, she thought to herself. Perhaps it had grown old and shrunk in time, and also aged as well. She wondered how she could not recall the hollowness of this place: she looked along the corridor that went on and on and on into shade and darkness until it was pitch black at the end. It was like a black hole, she thought, and had a sudden and frightening urge to test what would happen if she were to walk to this hole.

Her thoughts were interrupted by an enthusiastic voice. Someone had recognised her and moved to the coffee table and started an eager discussion about everything important. The two other men realised from the talk of the young enthusiast that she must be the leader of the workshop. They seemed slightly baffled. They were obviously about to misjudge me, she thought and she happily added to the misjudgement putting on a silly smile, waving her hands excessively and saying all kinds of very stupid things. The newcomer was full of chit-chat and the conversation ran on. The professionals were a bit perplexed as they were following the odd performance and they had not yet got over the strange behaviour and formulated

a strategy of how to present their excellence to her. After a moment's silence, one of them asked: what kind of method have you chosen for this workshop? He obviously expected a list of explanations, reference methods etc. etc. I have absolutely no clue, she answered, waved her hands ever more excessively, flashed a smile and headed to the room to begin the workshop. The two professionals looked at each other.

Here we are, she thought as she was standing in front of the people who had braved the rain and come to the workshop. It was almost like she had imagined. There seemed to be a few village activists, a few enthusiastic older ladies, and a few others. And yes, the professionals. A younger man, active and important looking, apparently some kind of activist, was sitting promptly, obviously aiming to learn a lot. She took a moment to look at the individuals and thought how she could begin to explore ideas together with this group. The people were looking at her, some of them with amazement, some in a slightly awkward manner, but at any rate they were still rather positive. She remained silent. She was thinking of the debates most likely to come with Professional and Planner. Little by little the participants began to fidget. One of them dared to take a brief look around to see if everyone else were as startled by the silence as he was. He noticed that others felt uncomfortable too and so he felt a moment's relief. Another mended her sitting position and there was a clatter as she pulled the broken chair onwards. They did not know how to behave and they looked at the leader who seemed to be at total peace with herself. Something does not add up, they thought. Yet no one dared to say a thing.

She enjoyed the situation, while at the same time it was very exciting and nerve-racking. She could never be sure what the outcome of the experiment would be. She was just as much in the dark as the participants of the workshop, although they did not know it. They thought she was following some kind of agenda. And from her perspective, she was doing just that. It was just that her concept of 'agenda' was miles and miles apart from their concept of 'agenda'.



# 3 Spatial planning reimagined

From their perspective — if they could get inside her head— she had no agenda. Luckily, they were not able to do that. If they were, they would most probably have voted with their feet by now. Spiritual dimensions are not concrete, they would say. In the end, it was rather funny. Would that not mean that ‘good’ is not concrete, and neither ‘bad’. If concrete was only thing that people could understand, it would mean that we can no longer separate good and bad from each other, she thought. As if one could no longer read all good and bad from a person’s appearance, everything? Like that of the people, who were sitting in the room? Like her own? What if one could read one’s entire personal history from the way one took a step forward, or glanced over one’s shoulder? Why would it not be similar with places and cities? An ugly place must be the result of ugly thoughts.

It must have something to do with the need to hide all emotions, she went on thinking. Maybe they did not know that by expressing emotions to others, you can protect yourself from harm, not the opposite way around. She recalled a saying by an old and wise Gypsy: ‘the one who tries to hide one’s emotions, be taught, is the rarest and most exposed of them all. All is revealed.’ They would never admit it though, she thought. Not being able to tell good from bad. It was a spot way too sore to discuss and confront, some kind of collective, cultural trauma. Better not say it out loud. Maybe one day.

‘Hrhm..’ Professional would clear his throat, while looking for the best position in which to express his thoughts. At this point, he would still be rather sensitive and focused on how to deliver his message. He was a bit uncomfortable with the quiet trainer and did not know how to relate to her. He did not understand the trainer. Nor did he like her eyes. Something in her made him a bit agitated. He could not think that she was simply very odd and strange in all ways and that this workshop did not seem to start at all like it was supposed to. She was disturbing him, that’s all he knew. He knew very well how it all should be. He had participated in several established workshops throughout his profession, and they had all applied quite

similar patterns. There were experts telling about projects taking place abroad and their practices, which in the end did not seem to differ all that much from each other. From Professional’s gestures she knew it was about to start. She was glad, she had come quite far already. There she was, communicating with the participants, silently, engaging herself in discussion with every single one of them. Not a word had been mentioned yet, and there they were, each and every person in the room had already reacted to her, each in their own manner. The young Activist seemed to be the only one who was amused, he was amazed but curious to find out what was behind all this. For him, it was becoming rather exciting. Most of the participants, though, started to get a bit nervous.

If most of the time would go into combatting Professional and Planner, she knew she had to be extra clever and cunning. Activist seemed rather flexible in the end. He was young, perhaps that was the case, his mind was not completely ruined, yet. Oh, here it came, Professional cleared his throat again. He was looking around hesitantly to gain support from other participants nearby and posed the First question.. ‘Why do we not begin?’ (of course the question was preceded by long list of titles and work experience and references etc) She did not answer. She was still thinking. She could not achieve her goal by answering on the terms of Professional. Perhaps if she had an interpreter, it could be achieved, but not alone. She had had an interpreter for Finnish-Finnish-Finnish many times before, and it seemed to be working quite well. However, if she wanted to reach the goal, she would need to answer on her own terms and in her own language.

Her calmness and silence agitated Professional even further. Soon the Second and Third question emerged: ‘Why is this not what we are used to?’, ‘What is the goal of this workshop?’. Unfortunately Professional now accompanied by Planner had confused the rest of the participants, who were also left in a tense state. They started looking at each other and she realised she was losing her grasp. It was about time to make the next move. She waited only slightly

longer until the moment when Planner and Professional had taken the lead and had started to reorganise the participants. Only Activist started to protest and they got into a debate. Activist was staring at her with an intense gaze in his eyes. He seemed to be the only person who seemed to be interested in seeing how she would handle the situation.

To everyone’s surprise she jumped up and down and rushed to the centre of the room. She moved so fast that Planner and Professional and everyone else got a bit frightened, they stumbled backwards and sat down. She hopped on one of the tables and began the discussion without introducing herself. She asked them, what do you dream of? And the participants fell silent. One of the ladies started to tell how she always wished that the ugly rubbish bins on the market square would be painted blue as there was not a nice atmosphere because of the grey rubbish bins. After that comment there was silence. At that point, none of the participants really liked the situation. It was simply not pleasant. Usually — they had this idea — these situations are very pleasant and the instructor carries the situation and even talks only herself if no one else has the courage to participate. Or they are divided into teams and given some exercises to carry out in groups. But this was stupid. They did not feel at ease. On the contrary they felt unsure of themselves and also rather exposed. It was not nice, not nice at all.

She listened to few of these ideas and then she repeated the question: ‘No, no, no you misunderstood me. I meant, what do You dream of? Personally?’ She received odd glazes, after which each of them told what they wish to achieve in life. They had goals for the their career success, mostly, that they told about. Most of them did not dare to speak yet. Professional and Planner protested and kept silent. At this point, though, for some strange reason, she sensed that she had gained some authority. ‘I would love to hear something of your own instead of something you have learned?’ Can you find that? What does it mean? asked Activist, his eyes were shining. ‘That’s a good question. I have no idea, you tell me’, she replied.

It was obvious that a fair amount of stimulation would be needed for delving into the dream layers of the participants. Yet, it was not an option to rush. That would do no good; it would only have cosmetic, fake results. We will go as far as we are able to. That will be enough. No point in compromising. She wanted to ask the participants: How can you speak about an ideal community if you have let society kill all your dreams? Yet, she knew there was no point in doing that before the group of people had been stimulated at all. How to awaken these sleeping layers of realities? Maybe she would need to do something a bit more creative, she figured. So she said: 'Okay, next let's do something completely wrong. Let's try to forget everything what you have learned about participatory workshops'. At that point each and every participant's eyes started to shine and they seemed very excited. Everyone except Planner and Professional, who seemed terribly frustrated, especially due to the fact that there was excitement in the air. Attention was caught. Now we are already on the right track, she thought. They had already passed through a hurdle of emotions and had fallen outside of the ordinary.

Then they spent the next half hour looking for the authentic walking style of each individual that best supports their identity. The atmosphere was catchy. This was followed by series of spiritual battles, in which participants were standing against each other and they had to fight with their energy. The others got to choose who was winning. Ultimately, they were divided into teams to create an urban episode from the last century, to imagine and build a cityscape by using only their body language. They imagined a place and time and performed it to others. It had to be in some way connected to what they had experienced during the past hour. The instructor fostered a sense of self-respect and ensured that the same was allowed to all others as well. Planner and Professional were intentionally put in the same group, so that they could not disturb the creativity of others. Their urban episode did not quite match the given instructions: they made a play about a stupid instructor. In the end they sat down to discuss their experiences and how they relate to what is going on in society.

Ultimately she said something to them: senses, dreams and values are the most powerful coordinates of any physical and material environment. They are the only reliable coordinators of human beings as they will always find their authentic ground even if the environment, situations and everything else were to fall apart. Activist nodded. Other stared at her. She was glad. She had taken them out of their zone. Intangible forces were already on the move, whether they knew them or not. A couple of more workshops and we could start to move towards dream-building and vision in their environment in a new light. First, however, they must get used to intangible innovativeness; used to the state of not knowing what is happening, learning to control and manage the abstract formula of flying uncertainties, feelings, moods and leave room for intuition and instincts. When the participants left, they could not stop to think of what had happened. And it did not become clear to them. The memory of the workshop would follow them for some time. Some of them felt strangely good about themselves, like after experiencing a wave of refreshment. They were interested in the odd workshop instructor, and for some reason they wanted to come again. Perhaps it was the fact that they were different.

Professional and Planner were mad. The memory of the workshop kept on haunting them for a while. They were not used to losing. They had always been good at what they do. It did not feel nice to suddenly not be so good. They felt an urgent need to report to someone about it. This kind of activity cannot be realised with the taxpayers' money. We must stop this. They just weren't sure what they could report about. What had she done wrong? But they were certain. There was something wrong with her. It was a pity that it was not the medieval times and she could not be blamed for witchery. They talked over the phone with each other a couple of times, until they had overcome themselves and given birth to a strategy.

She remained in the room for a while after the others had left. She saw the spirits of these people enjoying their time together, excited about the possibilities that were suddenly before them. She talked

with them for a while and became good friends with them. One of the spirits came to thank her, as she saw the journey they would make together. However, they agreed not to reveal this to the person behind the spirit. Oh yes, it would be way too soon for that. Perhaps after six months.



# 3 Spatial planning reimagined

## 3.2. A CERTAIN DIALOGUE

Some months after the first workshop (3.1.).

AUTHORITY: Thanks for coming.

JUST ME: A pleasure.

AUTHORITY: I thought I'd ask how things are going with your project?

JUST ME: Very well, thank you for asking. We are doing progress.

AUTHORITY: Good, good.. Well, you see... I have invited you here.. how should I put it... Quite frankly, we have a problem. Planner and Professional have filed a complaint about your workshop activities and we are obliged to take a look into it.

JUST ME: I see.

AUTHORITY: They are claiming that **(reads from the paper)** 'your activities have nothing to do with spatial planning, they do not represent professional quality. They lack goals and orientation' **(looks uncomfortable and avoids looking Just Me in the eyes)**. This is altogether very unfortunate.

JUST ME: I was expecting that **(takes a moment's pause)**. And what would you wish me to do?

AUTHORITY: **(surprised)** This is not very good for the image of our municipality.

JUST ME: I see.

AUTHORITY: And therefore... You know, I'll be frank with you. I like you and I would like to support you. But, I need you to cooperate with me. Do you have any evidence to back up this progress that you mentioned or show the results of the project that we could evaluate?

JUST ME: I would be happy to do that. But you see, the difficulty is that anyone who has not participated in the process from the beginning cannot evaluate the results before everything has been completed. And even then it may be difficult.

AUTHORITY: It seems very odd, I must tell you, very odd indeed. However, despite this, I would like to give you the benefit of the doubt. But help me out a little bit, tell me, what am I supposed to say to the critics?

JUST ME: Could you not simply tell them that they must wait until the end?

AUTHORITY: No, I cannot. That is a violation of all regulations related to monitoring and evaluation standards that we are committed to. No, they demand to see concrete results.

JUST ME: I see. However, this demand for concreteness is a violation of inner growth. Doesn't that matter?

AUTHORITY: No you've lost me, what do you mean by that?

JUST ME: I mean, what if the solution is something else than what they mean by saying 'concrete'?

AUTHORITY: I don't get your point. What could it be then? Let's cut to the chase. In the end, we are living in a real world full of real people with real needs, and you must be able to give something to them. You must understand that.

JUST ME: Is my world not real then?

AUTHORITY: **(distracted)** Yes, yes, yes, of course it is. Can I even ask what you are exactly doing exactly in these workshops.

JUST ME: I am giving something to them. It is only natural that they do not like it. Not at first.

AUTHORITY: And what would that something be?

JUST ME: Maybe it is a threat to their expertise, of Professional and Planner I mean. The other participants do like it.

AUTHORITY: Like WHAT, exactly?

JUST ME: Dream-inciting, instinctive interaction, integrity exercises, or whatever you wish to call it. Which by the way Professional and Planner completely failed **(she bursts into laughter when she suddenly remembers Professional's and Planners' mockery)**.

AUTHORITY: **(taking serious face)** You know, we do not live in a fairy-tale land with princesses hopping around. This is the real world **(slightly agitated)**! Tell me what that is, concretely??

JUST ME: Well, in a concrete manner? **(thinks for a while)** Well, yes I can do that! **(getting excited)** Look at me in the eyes! **(takes his hands)**

AUTHORITY: **(murmurs faintly)** what is this...

JUST ME: Look at me straight in the eyes **(urges again)**.

AUTHORITY: **(reluctantly looks at Just Me under the eyebrows, shakes away his hands and rises from the table, looking out the window)**: I am a busy man, I've got many responsibilities.

JUST ME: **(Recognises the impossibility of getting under his skin)** Of course, you are.

AUTHORITY: I haven't got time for this nonsense.

JUST ME: Of course, you don't.

AUTHORITY: Are you making fun of me?

JUST ME: I am not. I am sad. This is a great loss for mankind.

AUTHORITY: **(to herself)** She is nuts.

JUST ME: You do know that we have principles of egalitarianism.

AUTHORITY: Yes, what about them?

JUST ME: No reason, just saying.

AUTHORITY: **(sighs)** This seems to be of no use. You do not seem to understand what I am saying to you.

JUST ME: Oh, quite the contrary, I understand you very well. I have spent my entire life understanding You, sir. Would it be too much to ask that you take a moment to hear what I have got to say?

AUTHORITY: You are strange **(feeling obliged)**. I'm listening.

JUST ME: There are people who have unconcrete needs.

AUTHORITY: How can they know about their needs if they are not concrete?

JUST ME: **(to herself)** All those cities... **(to the authority)** Have you ever had a dream?

AUTHORITY: Well yes, back in my childhood I dreamt of having my own bakery. But we were not supposed to discuss my personal issues, we are here to discuss the complaint regarding your workshop project. What have you got to defend your work?

JUST ME: Nothing I guess, your conscience.

AUTHORITY: My conscience? Oh, you are giving me a headache: my conscience is the only thing defending your work about things that cannot be known or spoken about. Insane! I wonder what my bosses would say if they heard this discussion.

JUST ME: And I thought intangible innovation was in the *esprit du temps*. Connectedness of new ideas, working in the intersection of arts and sciences, combining knowledge from fields outside the academic field. Bridges, bridges and understanding otherness? Was I mistaken?

AUTHORITY: Yes, yes — that's right!! Have you got any of that? This is what I want to hear! Numbers! Facts! Figures!

JUST ME: **(stunned)** ...

AUTHORITY: **(relieved)** Fhew! I was already losing my nerves. This is what I want to hear about! **(rubbing his hands)**

JUST ME: **(still frozen and stunned, looks at the authority with astonishment)** ...

AUTHORITY: Well?

JUST ME: **(clears her throat)** umm..

AUTHORITY: Go on, tell me all about it?

JUST ME: Even you had unconcrete needs, but you have lost them, long, long time ago.

AUTHORITY: **(angrily)** I am quite happy and content with my life, thanks for asking. I have got everything in proper order and I would not wish it any other way! So don't you dare to come here and tell me how I should live my life.

JUST ME: And is it enough for You?

AUTHORITY: **(calms down)** Well, yes, now that you ask, yes, it is enough for me.

JUST ME: Should not all living creatures have the possibility to be happy as well?

AUTHORITY: Oooh, certainly, certainly.

JUST ME: So it is not enough then?

AUTHORITY: Whatever, whatever, I do not wish to speak about myself. This is your problem not mine! Do not forget it! You are the one in trouble here **(satisfied with his own voice adjusts his position)**.

JUST ME: And I thought it was the municipality's reputation.

AUTHORITY: Now you missy, don't you try to be smart with me. I have been on your side, I have always defended you, but now I am starting to feel that you lack respect. Yes! You lack respect! That's what it is. Respect! **(raising his voice)** We have done serious work for decades with this neighbourhood, and this is truly unfortunate. Your project destabilises belief in our actions and their reliability.

JUST ME: Tell me, how can I get to your heart? How can I convince you?

AUTHORITY: My heart?? Unheard of! **(pulls his hair and arranges his glasses with shaking eyes)** What kind of inappropriate suggestions are you making? I will give you one last chance to tell me about this innovation of yours, one last chance.

JUST ME: **(sighs)** Do you want to hear?

AUTHORITY: Yes.

JUST ME: I did not get it. Do you really want to hear?

AUTHORITY: **(louder)** Yess!

JUST ME: There is only one way to tell it. Do you still want to hear?

AUTHORITY: **(shouting)** Yeess!!

JUST ME: Even if you don't understand it? Will you promise me to make an effort?

AUTHORITY: I do **(Giving up, wishes to get rid of JustMe)**. Through thick and thin. **(wiping sweat off his forehead)**

JUST ME: I knew I could trust you, you are a good man! Then I will tell you! Oh, but you will need to play the part of the conscience for it is a dialogue.

AUTHORITY: **(shakes his head perplexed)** Whatever pleases you. She's lost it.

(END OF EPISODE)



# 3 Spatial planning reimagined

## 3.3. CONCRETE ANSWERS



### A Journey

**Conscience:** *Time starts  
from the beginning.  
Blessed oblivion.*

**Self:** *Sleep once,  
sleep twice,  
sleep boldly,  
the bells are pealing.  
Giving, beckoning  
is life itself,  
a thousand billowing sails.*

*Feathery slumber,  
has taken a slave,  
claiming for itself.  
Giving, beckoning,  
is life itself,  
a gust of wind,  
forging feeling.*

*It is calm now.  
Let it be.  
A thousand sails,  
sleep boldly,  
the bells are pealing.*

**Conscience:** *Time to wake up,  
do you hear?*

**Self:** *There's a mirror  
in the bosom of the deep,  
and a light up on high.  
Telling all  
that you need to know.*

### Eräs matka

**Parempi minä:** *Aika alkaa alusta.  
Autuas unohdus.*

**Itse:** *Nukkukaa yhdet,  
nukkukaa toiset,  
nukkukaa komeasti,  
kellot kajahtaa.  
Antaa, kutsuu  
elämä itseään,  
tuhat purjetta kuohuvaa.*

*On ottanut orjan,  
omaksein vaatii,  
untuvainen uni.  
Antaa, kutsuu  
elämä itseään,  
takoo tunnetta  
tuulispää.*

*Nyt tyyntä on.  
Antaa olla.  
Tuhat purjetta,  
nukkukaa komeasti,  
kellot kajahtaa.*

**Parempi minä:** *Jo on aika herätä,  
kuuletko?*

**Itse:** *On syvyyden helmassa  
peili,  
ja korkealla loiste.  
Se kertoo  
kaiken,  
minkä tietää tarvitset.*

*The day is late,  
let it fight its way here  
where harmony isn't struck  
still.*

**Conscience:** *Are you coming already?*

**Self:** *The journey has a memory,  
a varied promise.*

*Shall fate be redeemed,  
the port is deserted.  
Blue torches  
of eternal fire,  
await the traveller.*

**Conscience:** *Come now,  
it is not yet late.  
Come closer,  
do not fear.*

**Self:** *A face comes into view,  
in the midst  
of the evening's twilight.*

**Conscience:** *Approach slowly.*

**Self:** *Like gliding on the waves,  
with only the sea underfoot.  
If the glass surface  
were to break,  
the currents of the deep sea  
would show their feelings.*

*Casting forth flashes of life,  
one at a time,  
randomly,  
towards fingers,  
groping the sand to seek  
answers.*

**Conscience:** *It speaks to you,  
the sea,  
when you barely*

*Myöhässä päivä,  
taistelkoon tiensä tänne.  
missä sopu ei tainnu.*

**Parempi minä:** *Saavutko jo?*

**Itse:** *On matkalla muisto,  
kirjava lupaus.*

*Lunastetaanko kohtalo,  
on satama autio.  
Siniset soihdut  
palavat ikitulta.  
Odottavat matkaajaa.*

**Parempi minä:** *Tule jo,  
ei vielä ole myöhä.  
Tule lähemmäs,  
älä pelkää.*

**Itse:** *Piirtyvät kasvot,  
keskellä  
hämyisen illan.*

**Parempi minä:** *Tule lähemmäksi hiljaa.*

**Itse:** *Kuin ulapalla lipuen,  
vain meri jalkojen alla.  
Jos lasipinta rikkuisi,  
syvän meren virrat,  
tuntojaan peilaisi.*

*Heittäen väläyksiä elämästä  
yksi kerrassaan,  
satunnaisesti,  
kohti sormia,  
jotka santaa haroen etsivät  
vastauksia.*

**Parempi minä:** *Se puhuu sinulle,  
meri,  
kun et juurikaan  
kiinnitä huomiota,  
ja ajatuksesi harhailevat.*

*pay attention,  
and your thoughts wander.*

*As you know,  
as you yourself know.*

**Self:** *A figure  
comes into view again,  
of so pleasant  
appearance,  
so very close.*

**Conscience:** *Distantly resembling  
the time of yesterday.*

**Self:** *Growing stronger and  
withdrawing.  
Growing stronger again.*

**Conscience:** *Colours  
no longer existed.  
Restlessness resided  
down deep,  
with tremors at night  
and made the hands  
tremble.*

**Self:** *Already, shouldn't it?*

**Conscience:** *The street was long and  
straight.  
With immense  
warehouses lining it,  
expressionless people  
flowing endlessly past.*

**Self:** *The time had come  
for experience things.*

*A premonition  
arose at the bottom of  
the mind,  
we meet again.*

*Niin kuten tiedät,  
kuten itsekkin tiedät.*

**Itse:** *Piirtyy hahmo jälleen,  
niin miellyttävä  
olemukseltaan,  
niin kovin läheinen.*

**Parempi minä:** *Etäisesti muistuttaa  
eillisen aikaa.*

**Itse:** *Vahvistuu ja  
loittonee.  
Vahvistuu jälleen.*

**Parempi minä:** *Värit olivat lakanneet  
olemasta.  
Levottomuus asui syvällä,  
se järjestytti öisin  
ja sai kädet tärisemään.*

**Itse:** *Eikö jo?*

**Parempi minä:** *Katu oli pitkä ja suora.  
Sitä reunustivat valtaiset  
varastorakennukset,  
ilmeettömiä ihmisiä  
valui solkenaan ohi.*

**Itse:** *Oli aika tullut kokea.*

*Virkosi mielen  
pohjalla enne  
taas kohdataan.*

*Vastine sille,  
mille ei määrää.  
Taasenko laulat siellä?*

*Kulkekaa siellä  
missä kaiku  
seuratkaa  
ainoa sointua.*



**Conscience:** *A counterpart to things boundless. Are you singing there again? Go where the echo is follow the only chord.*

**Self:** *Listen, it grows louder.*

**Self:** *I'm waiting, waiting, waiting for a new time.*

*The restless wind sent a hint. A beautiful temptation, a memory of tomorrow.*

**Conscience:** *Patience, patience, it's dawning, dawning.*

**Self:** *Calm glimmering, thought caressing, giving in to suspense.*

**Conscience:** *You can't, you don't want to resist.*

**Self:** *Yearning is fulfilled towards the beginning of thought.*

**Conscience:** *The premonition speaks. Perhaps you'll finally dare to seek it.*

**Self:** *As if in fear of being trampled by the night, alone in a strange land. After the last ray has gone, the creatures of the earth rush, rush to the sun's chariot.*

**Parempi minä:** *Kuule, se yltyy.*

**Itse:** *Odotan, odotan, odotan uutta aikaa.*

*Levoton tuuli lennätti aavistuksen. Kauniin kiusauksen, muiston huomisesta.*

**Parempi minä:** *Malta, malta, koittaa, koittaa.*

**Itse:** *Välkehtii levollisuus hivelee ajatus, taipuu jännitykseen.*

**Parempi minä:** *Et voi, et halua vastustaa.*

**Itse:** *Kaipaus täyttyy kohti ajatuksen alkua.*

**Parempi minä:** *Enne puhuu. Ehkä viimein uskallat tavoitella.*

**Itse:** *Kuin peläten jäävänsä yön jalkoihin, yksin vieraille maille, viimeisen säteen kadottua, kiirehtivät maan olennot, kiirehtivät vaunuihin auringon.*

*Se vielä odottaa, vielä kutsuu, kutsuu maan olentoja.*

*Yhtä pitävät, toisiaan hoputtavat, joukkoina rientävät rinnettä alas.*

*It still waits, still beckoning, beckoning the creatures of the earth.*

*Helping each other, hurrying each other along, rushing down the slope in hordes, rushing to the shore, avidly jumping into the water, as the last shadows of the evening, flexing their members warm up, soon to disappear into the feasts of the night.*

**Conscience:** *You desire it. You want it.*

**Self:** *Tearing, pressing down leaves, an unfought battle, the struggle must be fought for the eternal state of the spirit and the deep calm of the soul.*

*Praise makes haste, branches combing clear tunes, winds of freedom, roads without pain.*

**Conscience:** *So, you stumble.*

**Self:** *Someone who strayed in unknown parts, studies his feelings ineptly tempts his fate lacking experiences, sheparding, guarding.*

*Rientävät rantaan ja ahnaasti hyppäävät vesille, illan viimeisten varjojen venyttäessä jäseniään verrytellen öisiin pitoihin.*

**Parempi minä:** *Haluat. Tahdot.*

**Itse:** *Riipii, painaa lehviä, käymätön taisto, käytävä on kamppailu, hengen ikitilasta ja sielun syvästä sovusta.*

*Kiiruhtaa ylistys, oksat kammaten kirkkaita säveleitä, tuulia vapauden, tietä tuskia vailla.*

**Parempi minä:** *Niin, horjut.*

*Tuntemattomille poikennut tutkii taitamatta tuntojaan kohtaloaan koettelee, vastoin kaitsee kokematon.*

**Itse:** *On rikkoutunut rauha. Rohkeuden toistuva kutsu vaivaa valveilla.*

*Haaveet tarinoina. Elävät näkymättöminä, hän punoo, punoo. Kuka valitsee tämän päivän?*

*Hämärään piirtyvä viiva osoittaa rajatonta aikaa*

*Saavuttaa voi koettelemuksen.*

**Self:** *Peace is lost.  
The repeated call of valour  
disturbs while awake.*

*Dreams as stories.  
Living invisible,  
she weaves, weaves.  
Who chooses this day?*

*A line marked in the dark  
shows boundless time.  
Tribulation is there to be  
gained.*

**Conscience:** *You'll finally find yourself.*

**Self:** *The sea is flooding  
on shores  
filled with expectation,  
the leaves of trees  
whisper gently.*

*A field reddens,  
the colour of the sky  
does not hurry,  
it goes nowhere.*

*A frightened wish  
flashes in the grass,  
a faint smile,  
a hint in the shadows,  
don't say a word.*

**Conscience:** *What if you find it?*

**Self:** *When day breaks.  
you know you have to wait.*

*Spare it, come on.  
Every moment there,  
closer, approach.*

**Conscience:** *Noted what happened,  
found her eyes in*

**Parempi minä:** *Lopulta löydät itsesi.*

**Itse:** *Meri tulvii,  
odotuksen täyttäneillä  
rannoilla,  
puun lehdet kuiskaavat  
hiljaa.*

*Punertaa pelto,  
taivaan väri,  
ei kiirehdi,  
ei joudu minnekään.*

*Vilahtaa heinikossa,  
säikähtynyt toive,  
hymyn kare,  
aavistus varjoissa  
älä sano sanaakaan.*

**Parempi minä:** *Entä jos osutkin?*

**Itse:** *Koittaessa aamun  
tietää odottaa.*

*Säästä, tule jo.  
Joka hetki siellä,  
lähempänä,  
käy kohti.*

**Parempi minä:** *Totesi tapahtuneen,  
löysi silmänsä eilisessä.*

**Itse:** *Et mitään,  
et ainoata totuutta  
löytänyt ois eilen.*

*Uskollinen vaikka oisi,  
väärät kahleet  
tunne tietään ei,  
on katu outo.*

**Parempi minä:** *Karkasit  
saarelle haudattujen  
totuuksien.*

**Self:** *yesterday.*

*Nothing,  
not a single truth  
would you have  
discovered.*

*Even if you're loyal,  
the wrong shackles  
do not know their way,  
the street is strange.*

**Conscience:** *You ran off  
to the island of buried  
truths.*

**Self:** *So directly,  
so unabashedly  
the moment stopped  
and the long waiting  
fled into the shadows,  
leaving the feel  
of a road so familiar,  
explored and unexplored.*

**Conscience:** *Yes, you'll grow stronger.*

**Self:** *Come,  
tell about your worries,  
that aren't mine.  
I'll turn my back.  
I know my fate.*

*Only once will I look back,  
to remember,  
oh my beloved,  
What pain and suffering  
you have spared me from.*

**Conscience:** *You accepted what had to  
be accepted.*

**Self:** *The home returned,  
the rich lulling*

**Itse:** *Niin suoraan,  
niin sumeilematta  
hetki pysähtyi  
ja pitkä odotus  
väistyi varjoihin,  
jättäen tunteen  
tiestä tutkitusta,  
ja tutkimattomasta.*

**Parempi minä:** *Niin, vahvistut.*

**Itse:** *Tule,  
esitä huolesi,  
jotka eivät ole huoliani.  
Käänän selkäni.  
Kohtaloni tunnen.*

*Vain kerran vilkaisen  
taakseni,  
jotta voin muistaa,  
voi rakkaani,*

*Miltä kivulta ja säryltä  
sinä olet minut säästänyt.*

**Parempi minä:** *Hyväksyit sen, minkä piti.*

**Itse:** *Koti tuli takaisin,  
vaelluksen täyteläinen  
tuuditus.  
Henki elämässä,  
kokonainen elämä,  
kokonainen ihminen.*

**Parempi minä:** *Naurattaa,  
kuinka hölmö voi yksi olla.*

**Itse:** *Jahdata vuotta,  
kiivetä sen laelle,  
katsella aroja,  
hiipui ajatus,  
virta ainoiden kertomusten.*

*Olla tässä ja nyt.*



of wandering.  
Spirit in life,  
a whole life,  
a whole person.

It makes me laugh,  
how stupid someone can be.  
To chase a mountain,  
to climb its top,  
to look at the steppes,  
the thought waned,  
the stream of the only stories.

To be here and now.

**Conscience:** You lived happiness.

**Self:** A swelling feeling  
in the breast  
like halted nature  
sinking into  
the same moment,  
silent, respecting,  
giving happiness  
to the one who bears it.

I'll run to you  
towards the shore  
growing quiet,  
and as if you are there,  
I'll wait for you  
in the early morning,  
and until the late hour.  
I'll wait in the evening  
growing dark.

**Conscience:** With a promise as the only  
instruction.

**Self:** Destined for you,  
is the prow,  
the secret of life,  
knowingly.

**Parempi minä:** Elit onnea.

**Itse:** Paisuva rinnassa tunne  
kuin siesihtanut luonto  
samaa hetkeen vaipuen,  
hiljaisena  
kunnioittaen,  
luovuttaa onnen  
sen kantajalle.

Juoksen luoksesi  
kohti hiljentyvää rantaa,  
ja kuin sinä olet siinä,  
odotan sinua  
varhaisessa aamussa,  
aina myöhäiseen hetkeen.  
Odotan pimenevässä  
illassa.

**Parempi minä:** Lupaus ainoana ohjeena.

**Itse:** Keulassa tiesi määrä,  
sala elämän  
sen taitaa.  
Kallio mieleni,  
laukkaavat purjeet,  
kauas kuin ajatus.

Komea on kulku.

Näkee mitä ei tiedä  
kevätlintu,  
viettelee  
maata näkyviin.

Yllättää voi rohkea mieli.

**Parempi minä:** Päivän oli aika kääntyä  
iltaan.

**Itse:** Auringon matkassa,  
päivä paennut.

The rock of my mind,  
galloping sails,  
far away like a thought.

Handsome the journey.

Seeing what you don't  
know,  
the spring bird,  
luring land into view.

A bold mind can bring a  
surprise.

**Conscience:** It was time for the day to  
turn to evening.

**Self:** Travelling with the sun,  
the day is gone.

An accordion  
echoing in the stairwell.

A swallow flies  
in through the window.  
A thread leads  
to a fountain.  
A thousand hours  
in the night,  
more than the day's pace.

**Conscience:** Every moment sorely,  
calling you,  
all those things  
extraordinary.

**Self:** Is this true!  
Wraps herself  
in a red cloak,  
and disappears into  
the back yard,  
where the mountain moves  
into the gateway.

Harmonikka  
kaikuu rappukäytävässä.  
Pääsky lentää  
sisään ikkunasta.  
Lanka johtaa  
suihkulähteelle.  
Tuhat tuntia yössä  
enemmän kuin päivän tahti.

**Parempi minä:** Joka hetki kipeästi  
sinua kutsuu  
se kaikki tavaton.  
Tämäkö on totta!  
Kietoo itsensä kaapuun  
punaiseen  
ja katoaa takapihalle,  
jossa vuori siirtyy  
porttigongille.

**Parempi minä:** Ihastelee  
pyörremyrskyä  
poikkikadulla.  
Tulva satama-altaassa  
kastelee kengät.  
Rajuilma parvekkeella  
pöyhäisee hiuksia.  
Kalaparvi ui  
kukkalaatikosta toiseen.

Hurja horisontti viilenee,  
taottu rauta hetkeksi  
herkeää,  
sen hehku lankeaa  
ja tyytyväisyys valtaa  
mielen.  
Kuviteltua huomista,  
ajattelee.

Tunne ytimessä,  
voitto.

Consicence: *Admiring a tornado  
in a crossing street.  
A flood in the port  
wets the shoes.  
A storm on the balcony  
ruffles the hair.  
A school of fish swims  
from one flowerbox  
to another.*

*The wild horizon cools,  
forged iron gives in  
for a moment,  
its glow spreads,  
and satisfaction  
fills the mind.  
Thinking  
of an imagined tomorrow.*

*The feeling at the core,  
victory.*

Section 3.3. Concrete Answers translated from Finnish to English by Jüri Kokkonen.

# 4 Conclusions

## — Towards a Bright Future!

When I started this research, I did not exactly know what I was aiming to do. It was more or less an intuitive idea that was followed with a fair amount of wandering around. It was only during the last two months of the process of carrying out the research, that its final form took shape. In between, there were various means and methods that were considered as one can read from 0.3. Research question and methods.

Art, culture and multiculturalism as seamlessly connected concepts has been the focus of the research. The research hypothesis assumed that increasing comprehensive well-being and quality of life with tools of spatial planning requires the full use and strong interdependence of all three concepts. It presented the Bright Future, in which the concepts have been set free from conceptual ghettos and pursued comprehensively. In addition, it presented the Ominous Future, in which the development would continue on its current trials and conceptual segregation of these concepts will continuously increase social tensions, ultimately breaking up in violent conflicts. The research question formed to be: In what way(s) could cultural value(s) be perceived in spatial planning practice?

How did the research manage to answer to the research question? The findings of the extensive literature review were utilised as a tool to form the basis for a best potential spatial planning practice that would simultaneously pursue integrated art, culture and multiculturalism. At that moment, there was a conception of how all three concepts were currently dealt with in spatial planning. The next

step was to consider, what were the essential practical-spiritual changes that the mixing of these three groups would result in.

By mixing the comprehensive changes proposed by Frank Othengrafen (2012), Veijo Baltzar (2011/2014) and Juhani Pallasmaa (1995) a set of codes emerged to form the core for the new practice. The codes proposed a shift in our orientation towards time, a new definition for innovation qualities, emphasis on the nature relationships of individuals and consideration for the contributions of traditional wisdom. It furthermore suggested exploring meanings through differentiation arising from individuals' social body language and spiritual capacity towards that of a physical environment. They emphasised individuals' consciousness of themselves, of other cultures and of significant unutilised energy sources to fuel development such as romanticism and creativity.

The reader may visit page 45 to view the conclusive summary of the key findings and the correlation of the research ideas, methods and phases. The key findings have been comprehensively interpreted and analysed in Chapter 3. Spatial planning reimagined. Ultimately, the success or failure of the research relies excessively on Chapter 3. Spatial planning reimagined and its capacity to convey its results to the reader OR the other way around, the reader's capacity to immerse oneself in the ideal world depicted in the research through diverse means.



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## IMAGES

*Cover.* Kenen joukossa seisot (Stand up and be counted). An Artwork by Aino Sederholm and Veijo Baltzar. Photograph from the display at the National Museum of Finland 13 Sep 2013 – 23 Mar 2014 by Esa Toppila.

*Image 1:* <http://architectureimg.com/city-matera-italy-medieval-hills-ruins-town-building-panorama-monument-ancient-homes-italia-antique-rocks-sky-colors-nice-street-old-trees-architecture-landscapes-clouds-village-view-best-wallpapers/>

*Image 2:* <http://www.ancestryimages.com/proddetail.php?prod=f6481>

*Image 3:* <https://www.hel.fi/sote/fi/esittely/hankkeet/lahisuhdevakivallan-ehkaisy/valinpitamattomyys-on-vakivaltaa>

*Image 4 - 15:* Google image search (keywords: McDonalds+City in question)

*Image. 16.* An image from a film “Yojimbo” by Akira Kurosawa, (1961).

*Image 17.* An image from a film “Seven” Samurai by Akira Kurosawa, (1954).

*Image 18.* A photograph of a play “I’ll Forge a Stone to be a Horse” by Veijo Baltzar & Drom Theatre.

*Image 19.* A photograph of a play “I’ll Forge a Stone to be a Horse” by Veijo Baltzar & Drom Theatre.

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